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# ★ Minicom Photography

TABLE OF CONTENTS FOR JULY, 1944



## Articles

SNAPSHOT AS YOU GO.....	DON MOHLER	18
PHOTOGRAMS.....	BURTON D. HOLLEY	26
BUILD A VICTORY ENLARGER.....	TRACY DIERS	32
POSITIVE FILM FOR NEGATIVES.....	WALTER E. BURTON	36
YLLA.....	WARDEN LA ROE	38
CRACKSHOTS.....		46
VERMONT BIRCHES.....	NEWELL GREEN	56
CELEBRITIES ARE EXCITING TO PHOTOGRAPH.....	FRED STEIN	62
I FOLLOWED A PHOTOGRAPHER.....	AUBREY JANION	68
TEMPORARY CONTACT PRINTER.....	KOSTI RUOHOMAA	74
SHOOTING JULY'S COVER.....	ALAN FONTAINE	82

## Departments

THE LAST WORD.....	6
PHOTO DATA CLIP SHEETS.....	72
CAMERA CLUB NEWS AND IDEAS.....	85
GADGETS, KINKS AND SHORT CUTS.....	88
NEW PRODUCTS.....	94
CALLING ALL CAMERAS.....	96
SALONS AND EXHIBITS.....	102



ANSCO COLOR COVER BY ALAN FONTAINE

See page 18—

EDITORIAL ASSOCIATES: John Hutchins, A.R.P.S., George R. Hoxie, L. Moholy-Nagy, Audrey Goldsmith.  
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# A Camera Fan is MADE...not born!



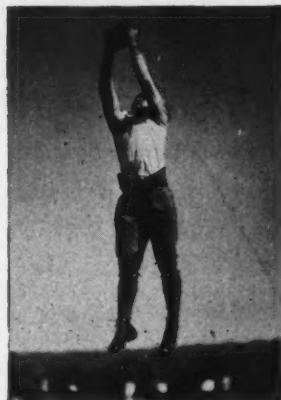
Johnny got his start at age 13, with a *Universal*. For even then *Universal* was ahead of the field, by providing a candid camera at a price so low that millions of little Johnnies could afford to buy it.



Among Johnny's first pictures are this and the one at left, of the kids next door. They're certainly no prize winners... but Johnny, like most beginners, didn't know so much about composition in those days.



When Johnny entered high school, Dad gave him a better *Universal*. He joined the school camera club and started reading photo magazines like this one. Some of his photos even made the school year book.



College meant new camera thrills to John, with his *Universal Mercury*. *Universal* was again ahead of the field with a camera that could stop action faster than any other candid camera available before the war.



John's not taking many pictures now. But you should have seen his eyes light up when he spotted *Universal's* name on his Navy *Binoculars!* *Universal's* at war, too, making fine military optical instruments!

## The war will end...

And thousands of Johnnies will come home. Then, fans like John, and others who aren't fans yet, can look forward to a whole new series of great *Universal* cameras and photographic equipment. For *Universal* is still pioneering... this time in methods of large-scale precision production of military optical instruments. Count on *Universal* to utilize these achievements in its postwar camera program. *Expect your next camera to be a Universal.*

Remember: One picture from home is worth a thousand words to a Serviceman



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his SMP sheepskin, he was sent to Fairchild Aerial Surveys, Inc., by the School's placement bureau . . . landed this plum job first crack out of the box.



1. George Peterson staged the excellent picture (above) while a student at THE SCHOOL OF MODERN PHOTOGRAPHY. Armed with a bulging portfolio of elegant prints, and

2. Ingenuity is something some people are born with . . . others acquire it, as is most often the case at America's most talked about SCHOOL OF MODERN PHOTOGRAPHY. L. E. WIRTZ (see left) is a typical example of the miracle that is accomplished when a group of top-flight photographer-instructors, modern methods combine to make an ingenious photographer out of a novice. L. E. Wirtz found his initial professional niche quickly, with famed Toni Frissell.

3. Awe-inspiring name photographers are turning with increasing frequency to THE SCHOOL OF MODERN PHOTOGRAPHY for promising careerists. To LOUIS SMITH (see left), recent SMP graduate, has come the distinction of being selected to assist that fabulous camera figure, Ivan Dimitri. As men of Dimitri's standing join with numerous others in honoring SMP graduates, a steady stream of opportunity-conscious lens enthusiasts are enrolling at this great cosmopolitan School.



4. Up, Up, Up the ladder of success climbs SMP graduate JANE DIZDAR (August, 1943). She cut her camera-teeth at Pagano studios . . . soon blossomed forth as a free-lancer. Now she assists ace photographer William M. Rittase, thanks to the SMP Placement Bureau.



5. Information Please! "What about tuition fees?" Specialized courses, day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M7.



**THE SCHOOL OF MODERN PHOTOGRAPHY**  
136 East 57th St., New York City

## The Last Word

### Good Hobbies Never Die

Sir:

You will find enclosed a picture I made several nights ago around 7 o'clock in the evening as the guard was making his round. Exposure was made on Super Panchro Press at 1/10th of a second at F.8. A tripod was used. I hope you can find room for my picture.

I am sorry to say this, but the picture is not perfectly prepared as entries should be because it is extremely difficult to get supplies. In this jungle climate film and paper are ruined after two weeks. Insects and rats prefer to settle on wet prints.



Our darkroom is a native hut and all the equipment was hand made down to the trays. Our enlarger (Solar) and my 4x5 Speed Graphic just made the trip.

I call the picture "Somewhere in New Guinea."

Thanks for your kind attention to my picture.

SGT. THOMAS K. MCFADDIN,  
H&S Co., 339th Engrs.  
APO 928 c/o P. M.,  
San Francisco, Calif.

### Cameras For USO

Sir:

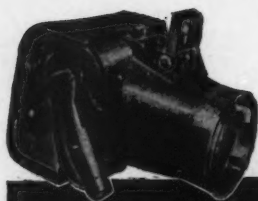
We are greatly in need of approximately 12 inexpensive miniature cameras. Any of the following makes, or their equivalent will do: Flash Brownie 620, Agfa Chief PD-16, Agfa Chief PD-20.

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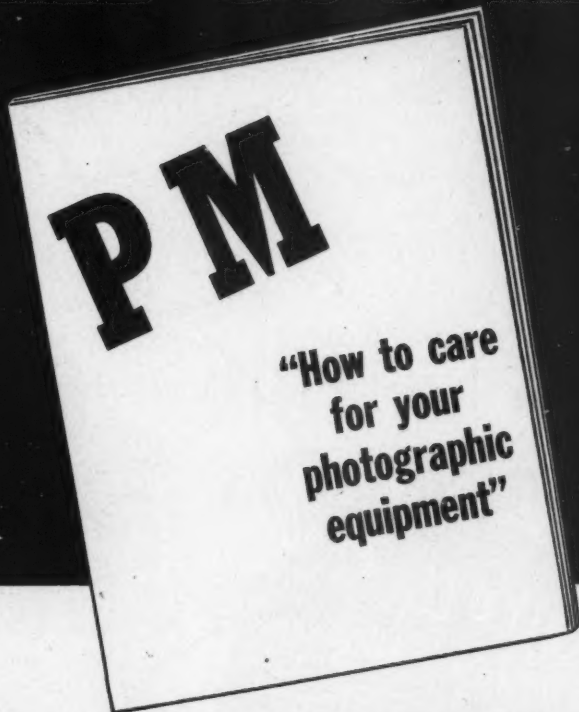
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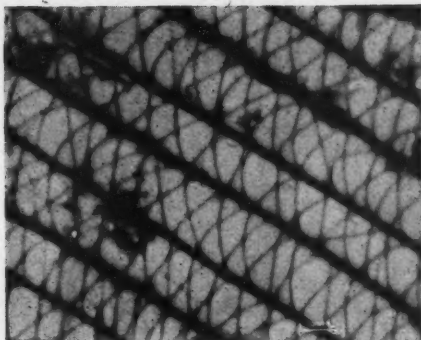
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**A Mosquito's Wing**

Sir:

What appears to be the skeleton of a wrecked airplane hangar . . . is an electron micrograph showing the scales of a mosquito's wing magnified 16,000 times by the RCA Electron Microscope. The mosquito is the malaria-bearing *Anaphalis Quadrimaculatus*. The white line (lower, right), represents 1/25,000th of an inch. The electron microscope has opened new sights to science. These sights cover three fields: the world of disease germs and viruses; the structures of common materials; and the mysterious activities in inanimate, non-living matter.

WIDE WORLD, INC.,  
New York City.



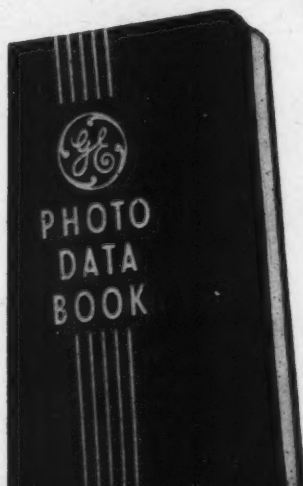
**"Bella, Fermal"**

Sir:

The April issue with Rus Arnold's article on "*The Doodler Makes A Date*" caught up with me today. An interesting and provocative article. I'd like to write you about it soon. In the meanwhile, here's a sample of Italian portraiture to amuse you and your friends.

CAPT. BEAUMONT NEWHALL, 0912682,  
4th Photo Tech. Sqdn.,  
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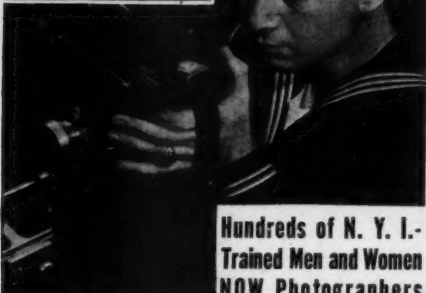
Here are 112 pages of help you will be glad to have. This *Photo Data Book* is full of practical picture-making tips: filter factors, paper exposure ranges, developing formulas, and other data for black-and-white and color. Actual size, 3 x 5 inches. 50¢ at your dealers. Get a copy and *get more out of your pictures!* General Electric Co., Schenectady 5, N. Y.



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\*From a letter dated March 27th, 1944.  
Name withheld due to Navy regulations.

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YEAR

## Paratrooper Up a Tree

Sir:

An American Paratrooper, making a practice jump in Australia, became snarled in a tree when he came down. He attempted to free himself by opening his emergency 'chute in hopes of sliding down the shrouds to a lower branch and then to the ground. However, the 'chute opened, spoiling his plan. He was rescued later by his comrades. PRESS ASSOCIATION, INC., New York, N. Y.



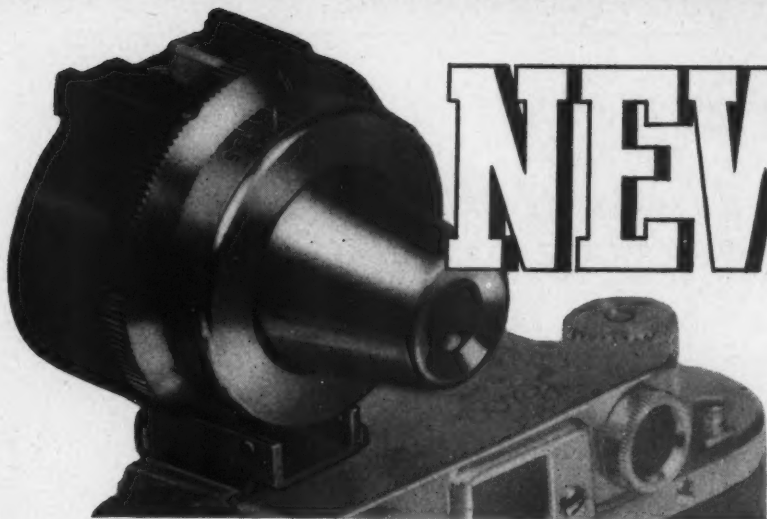
## "Wet Water"

Sir:

Note on page 57 of Your June issue that Rosenthal and Goldsmith recommended, and showed a picture of "Removing excess water by running down film lightly with cotton or viscose sponge, immediately after film is hung up to dry." Most beginners wipe their wet film, frequently getting scratches and lint, etc. Just a touch of Aerosol or "Wet Water" in their tank for the final rinse and the film can be hung up wet and will dry with no water marks.

JACK PEABODY, Chicago, Ill.

• Aerosol is fine for preventing water spots. Wiping, however, with clean cotton, or viscose sponge will remove sediment from the surface of the film. When film is not carefully wiped, scratches occur.—Ed.



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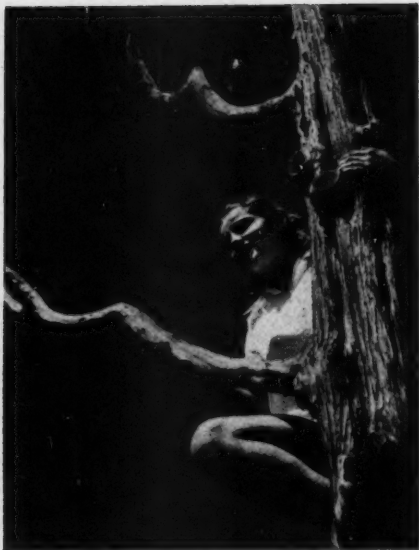
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Any of us who have daughters see the "free nymph" in them when they climb a tree and casually wave down.

#### It remains to be seen

Sir:

Referring to the May issue, "*St. Louis Blues*," you sure did something picking rejected prints from a Salon.

That is just the kind of prints I make.

When I first began to study photography, I marvelled at the textures which could be rendered on film.

Well, after playing around doing technical exercises, sending prints to Salons, having them hung (as far as I can see now) only on the basis of print quality and composition, I tried to find more worthwhile subjects to photograph.

Something more interesting to the average person. I made prints, sent them out, but found to my disappointment that salon judges were still more impressed by technical excellence than pictures. Some time ago a well-known New York camera club president said:

"We have a swell salon but no pictures."

With more broadminded judges, who do not stare themselves blind looking for leading lines, print quality and a point of interest, I think our style of salon pictures will soon graduate from exercises to real pictures where subject matter is more important than composition.

For my part, I would say "to hell with leading lines" and would not care if a picture had a thousand points of interest, as long as the average person would enjoy looking at it.

Talking about salons, there is one thing which has had me puzzled for some time. Most salons today favor shipping prints from one to the other.

And salon judges and committees keep on duplicating the same job some 70 or 80 times

a year. I think it's absolutely crazy.

So, since salon committees now forward prints from one to another, why in the world don't we organize, one, two or maybe three, salons a year and let them travel? Saving time, expense and hard labor for the judges, salon committees, and last but not least, the photographers.

Then we all could have more time to concentrate on making more really good pictures instead of making duplicates and wrapping and mailing prints.

Let the prints travel until they have reached every nook and corner of our country wherever there is a group of camera bugs to be found. It would also help to clean up that messy rating system amongst salon exhibitors.

Before that time, salons were real fun.

Of course, we then had the opportunity to send prints all over the world, never knowing who was judging them and we didn't care either. It was just as much fun having (in my opinion) the poorest print hung in Paris and the three good ones turned down as the other way around in London, Budapest or Zagreb.

And when that bunch of soldiers come back home, with the experiences they have had, I just wonder what they will do to the salons.

It remains to be seen if our pictures will improve accordingly. That, of course, will depend upon our own minds.

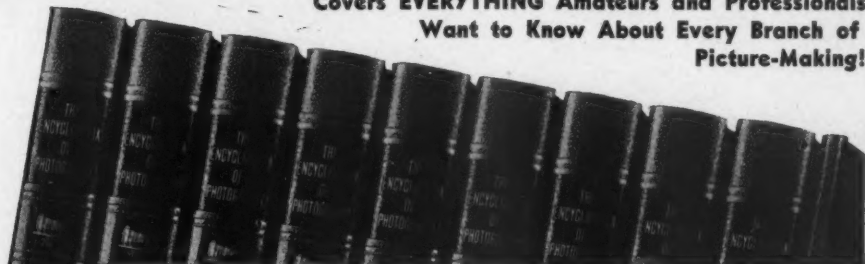
GUSTAV ANDERSON,  
Amityville, N. Y.

"This is one of my favorite prints. Of course it has never been hung. A bunch of kids were running around the mud, or shall we say sand dunes. Rounded up a few of them and got this picture."



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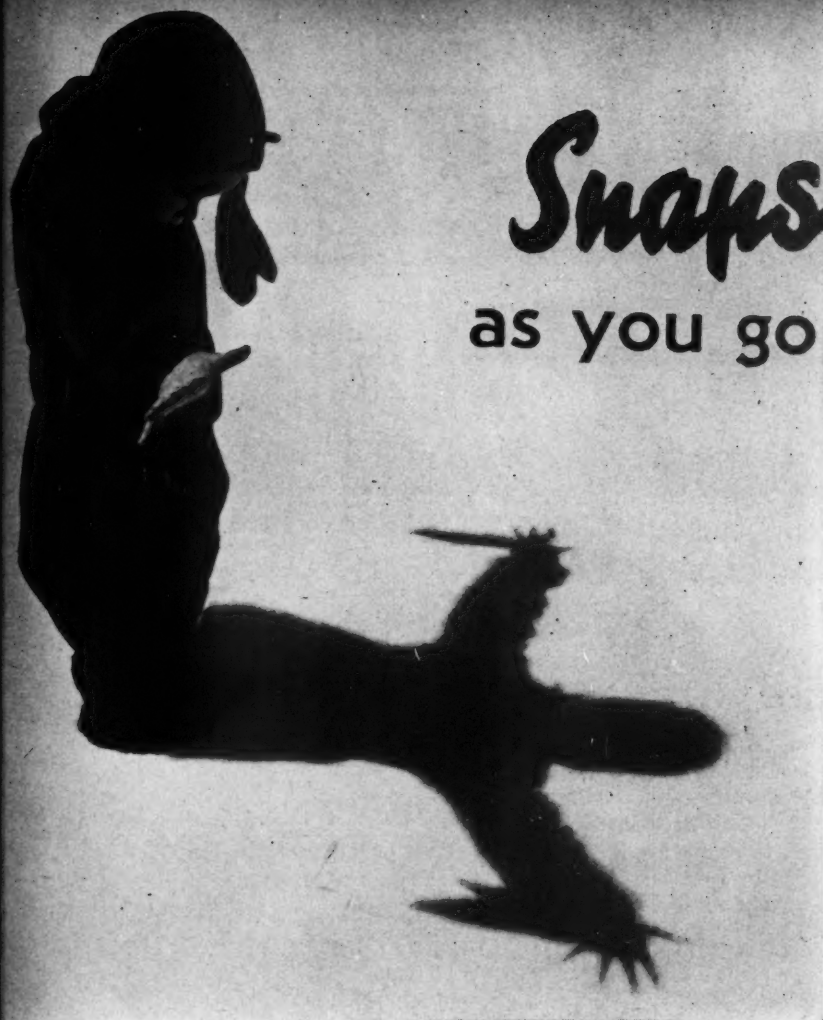
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# Snapshot

## as you go

By DON MOHLER

What kind of snapshots do you pack in your wallet? Do they top these?—If so, good for you because these are from East-

man Kodak's selections of the best snapshots in the past fifty years. These pictures are from an exhibit now on tour.

**T**HE secret of good pictures is not technical, it is something personal.

Do you really want to know how to make better pictures? Okay! *First*. Unless you must . . . *Quit making pictures for someone else*. That's work. It is one of the hardest jobs in the world, in fact, this pleasing other people. I have listened to so many agonized photographers who are try-

ing to please a boss, or the public, or an editor, or a set of salon judges (along with almost no consolation) that I sometimes wonder why these people who get so much pain out of a camera keep on using it.

It does not make any difference *why* you like a picture.

Is it a crude shot of an old sweetheart,

with a telephone pole (and oh, what a picnic!) in the background? Do you get a wallop out of looking at it? All right. It's good. Ask any soldier. Get him to show you the kind of snapshots he's packing around in his wallet.

Is it an end-on shot of your first-born, with the feet bigger than the head? Does it remind you of its something-less-than-human appearance during that awful moment when you got your first look at it? All right. It's a good picture.

Is it a chunk of scenery in which the mountains do not show, the distances have flattened out, and the strange kid with the ice cream cone wandered into the foreground? Does it carry you back to that hard-won vacation trip when it rained eight days out of fourteen, but you had fun anyway? All right . . . it is good.

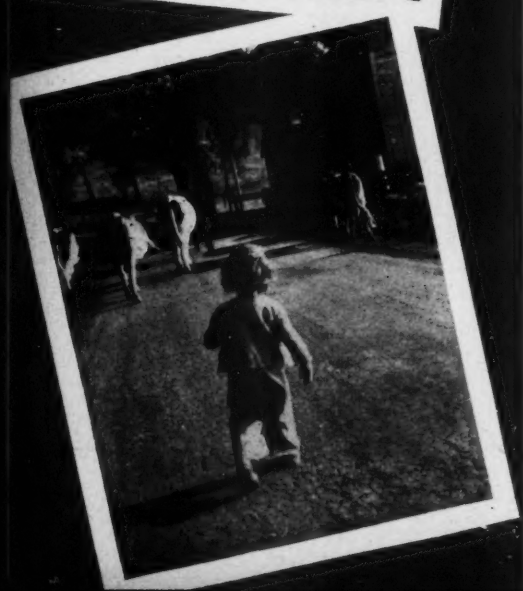
Now wait a minute! Before you start pointing out that the bad background in the first instance, the poor angle in the second, and the hapless selection of view point and exposure in the third could have been avoided, and that the pictures, therefore, could have been better . . . answer me this: better for *you* . . . or for someone you might show them to?

I went on a trip through New England once. It is crammed with pictorial opportunities. I took enough film, filters, gadgets, and stuff . . . as well as a headful of ideas about what makes "good" pictures . . . to shoot a thousand exposures, and in two weeks I made twelve. Two of them, I like, and so do other people. On the same trip, my wife carried a camera costing one-twentieth what mine did, took at least ten times as many pictures (one of which, people like very

**THE TIME, THE PLACE AND THE MOOD.** Try the same arrangement yourself, but get behind a camera instead of a newspaper. That ancient lawn mower has a lovely S curve, matched imperturbably by the shin bone, ankle and shoe of its owner.







much) and brought home the shots we look at when we want to remember that summer. Especially the one she took of me standing on a high rock deciding not to take a picture of something. And we'll always remember the majestic rocks along the Storm King Highway. She got steamed up enough to make eight pictures . . . with the lens cap on.

Which reminds me: *Second: When in doubt . . . shoot.* People keep saying "You only live once." I'm beginning to believe it, so I am taking pictures of it now. I waste a lot of film that way. But I am accumulating a whale of a lot of corny pictures that we can sit down to . . . and say, "Remember how awfully quiet it was in that pine forest when the breeze went down?" . . . "Remember that funny little room we called Home?" . . . "Remember how seasick Charlie used to get riding horseback?"

You can't take pictures yesterday. As I think back over the hundreds of picture takers I have talked with, one stands out as being most satisfied with her camera and what she got out of it. This lady's photographic technique can be summed up in eleven words "You look through here and push this. Indoors you use *time*."

She had packs of pictures of everything . . . parties, kids, pets, babies, friends, special events, holidays, trips, houses, scenery . . . the works. It was dull stuff to look at . . . until she started talking about it. I learned a lot. (She learned about flash, but that's incidental.)

From her, and others like her, I learned to shoot . . . right now. Soon, that baby will turn into a babe . . . and that the puppy's pups may be having pups of their own before things are just right for that picture.

Shoot now. Do the best you can. No matter how many you take, ten years from now you will wish it had been still more.

The point is, you will have *something* for your efforts, something that will remind you of what it was like, to be ten

years younger. And something is better than nothing. Take pictures of anything at all that interests you now. As with wine, cheese, and ballerinas, a little ageing will work wonders. Wonder *what* to shoot? That's the third part of our secret of good pictures:

### KEEP SHOOTING!

If you find it too easy to put off taking pictures of the commonplace things around you . . . of your home, your work, your family, your friends, your neighborhood, your town, your possessions, the little things that catch your eye from day to day . . . then start a series.

There's nothing like a series to keep you shooting . . . for there are few subjects so interesting as the changes that come as time passes. I remember one series that was published in *Life* magazine. It showed simply a father and daughter in bathing suits, with an interval of one year between pictures. Eighteen of them, I think there were, just average snapshots of two people standing there to have their picture taken. No single one of them was a notable picture, to my eye, but the series was fascinating. You could do something like that if you resolved to take the same people, in the same pose, on the same day (say the Fourth of July, or a birthday or anniversary) each year.

Another series I like a lot comes to me in annual installments . . . as a Christmas Card. Each year, this friend of mine gets a snapshot of himself, wife and two youngsters . . . mounts it in a little folder with a hand-decorated greeting by the Mrs., and sends it to the people he likes. I am saving those cards. I really look forward to getting one each Christmas.

Another friend of mine shoots one roll of movie film each three months. At the end of the year, he splices his four rolls together . . . and the date is the only title he needs. He has a simple biographical record. The longer he keeps it up, the more interesting it becomes, because it is a series.

I have a picture of the living room of



every dwelling we have ever stayed in for any time. Just pictures of rooms, but the things they remind us of! A picture of a room with its furnishings can help you recall the job you had, the times you lived through, the friends who used to call, what you liked, what you read, what you worked at outside of your job.

But if you can't, or won't, do a series, then make a photographic collection—of trees, or birds, or blondes, or old houses, or bridges, or churches, or dogs, or clouds, or signs, or locomotives, or anything. But keep shooting!

If you have read so much, and listened so much that you are full of everyone else's ideas about pictures, you may have developed a contempt for the commonplace that interferes with your free, impulsive and natural use of the camera. This war has taught a lot of people that although life is pretty commonplace from hour to hour, it is pretty interesting to someone. It has put an urgency into picture-taking of the boy or girl who is going into the service, or picture-taking for the boy or girl in the service, that is keeping the photo finishers busier than they have ever been in their lives.

It boils down to this: Learning to take better pictures is no easy thing. But it is a simple thing, and an obvious one. It is a little difficult, until you consciously try it, to see what success there is in admitting, and doing, the simple and obvious. What Thomas Henry Huxley wrote in "Technical Education" puts it in a nutshell:

"Perhaps the most valuable result of all education is the ability to make yourself do the thing you have to do, when it ought to be done, whether you like it or not; it is the first lesson that ought to be learned; and however early a man's training begins, it is probably the last lesson that he learns thoroughly."

When The Museum of Modern Art, in New York, opened an exhibition called "The American Snapshot" the visitors and critics—especially the critics—didn't quite know what to do about it. For the show was totally unlike the conventional salon.



The names of the exhibitors were new; none was featured. There wasn't an "F. R. P. S." in the lot. And there was a total lack of the greased nudes, slick triumphs of technique, and all the other pseudosophisticated exhibits of the usual salon.

Instead, there were some 350 enlargements made, directly and without fudging, from simple honest-to-John snapshot negatives. There were snaps made with the first Kodak, back in 1888, there were snaps made by Brownies in the hands of



**TA DITTY DUM**, with a fife and drum and the ladies of the Pear Orchard Literary Society lead their five piece band into the Arts Building of the Fair Grounds where judges are waiting to award blue ribbons to season's best jelly makers. The four ladies in the vanguard can't wait. Are you smiling with them? Mr. Eastman Kodak is smiling, too, for here is the perfect snapshot, which we may all try to equal. Today's little moments are tomorrow's cherished mementos.

youngsters, there were travel shots, and family records, and scenics and everything else that has, through the last fifty years, appealed to the common or Sunday afternoon variety of snapshooter.

The result was startling. It had a re-

freshing sense of amiable candidness. It was as American as the 7th inning stretch, and just as informal.

In ten weeks some 90,000 visitors saw "The American Snapshot." And their delight was the natural delight of people



**THE SNAPSHOT** is an honest art, partly because it doesn't occur to the average snapshotter to look beyond reality, partly because the natural domain of the camera is in the world of things as they are, and partly because it is simply more trouble to make an untrue than a true picture. With our snapshot cameras we make pictures of anything that interests us—a cobweb in the morning sun, the Grand Canyon, timberline trees, or the pattern of windows and bricks in the building across the way. The subjects are as various as our own interests; the pictures reveal, as pictures almost always do, whether our eyes are perceptive, our minds alive.

who see their own lives reflected.

The pictures on the Museum's walls were made by people who knew nor cared nothing about technique; their sole concern was to bring home a picture of a picnic, or Junior, or Mamie's wedding. With their simple cameras, they made their pictures almost effortlessly, yet each of them put into his picture something of himself and his way of looking at life.

"The American Snapshot" has now become a traveling show. Last month it was exhibited in Manchester, N. H. In Sep-

tember it will be shown at the Addison Galleries, Andover, Mass. MINICAM PHOTOGRAPHY will report its itinerary as other dates are made.

The ultimate effect of an exhibition such as this is hard to estimate. It may tend to humanize other salons. On the other hand, it may produce a reaction in the direction of further sophistication. Meantime, however, the public is enjoying it hugely—the public that "doesn't know much about Art but knows what it likes." That public is large, cheerful, and honest.





**MY TOWN** is what this snapshot says. My town is tall and straight and long. Clean too. Have you recorded your town?



### VELOCITY

**HOLLEY** made this photogram to show the abstract qualities of direction, motion and acceleration. A spotlight was positioned just above the surface of the paper at some distance, and a moulded lens interposed in the light beam. Sisal cord and cellophane were used on the paper.

# PHOTOGRAMS

By BURTON D. HOLLEY

**A** PHOTOGRAM as a means of original expression is superior to many of the other types of photographic processes, and an evening spent with this experimental medium can be both instructive, enjoyable, and often very amusing. A photogram requires neither camera nor film and it can be made in complete freedom from present wartime restrictions on photography.

## Methods of Making

A photogram is but an image of the lights and shadows cast directly on the sensitized surface of a sheet of photographic paper by objects placed between it and a bright light. Get a sheet of white paper the same size as the final print. The objects should be tried in various positions until a pleasing pattern is obtained. The light is then turned out and, with safe-light illumination only, the white paper is replaced by a sheet of photographic paper with the sensitized surface up. The objects are then replaced in their original positions. For convenience in replacing the objects, reference marks should be made outside the white paper when the original setup is completed. The exposure is made by turning on the white light for a few seconds. The print is then developed and fixed the same as any other type of print. The first thing that is observed is that the lights and darks in the print are reversed from what they were in the set-up. Usually this condition is satisfactory but if the original tones of the

set-up are desired, single-weight photographic paper should be used so that it can serve as a paper negative to make the final prints. In this case black paper should be placed under the single-weight paper to prevent unwanted reflection of light. As most photograms are either decorative or abstract in character, toning a vivid color will sometimes add to the dramatic effect. Multiple toning will make the print still more striking.

## Light Sources

There are many variations that can be introduced in the making of photograms. If a sharply detailed record is desired the objects should be placed directly on the paper since the closer the object is to the paper the sharper its image will be. For your first experiments a single light should be supported directly above the set-up and the more it approaches a point source in character the sharper will be the image. The frosted lamps used for general household illumination are usually unsatisfactory as they diffuse the detail and cast soft shadows. An automobile lamp can be used, at 6 to 8 volts of course, and if it is the double filament type, both can be lighted to reduce the exposure. An open carbon arc can also be used, but on alternating current it will cast a double shadow as both electrodes act as light sources. If operated on direct current with the cone electrode so positioned that the light comes only from the crater, the sharpest results will be obtained. A clear bulb with a compact filament will give good results provided it is placed far enough away



## YOU CAN TIE IT

*George Hoxie*

**PHOTOGRAMS** have their commercial applications. This one was created for a manufacturer of printed silks; other designs have been used for decorative box papers. Small brads and thumbtacks were arranged directly on the sensitized paper; an exposure of five seconds was made with an ordinary focusing flashlight from a low angle.

from the set-up to approximate a point source and still not so far away that the exposure becomes excessively long. It should be remembered that the intensity of the lighting on the set-up, and consequently the exposure, will vary as the square of the distance to the lamp. With the lamp twice as far away the exposure will be four times as long. No reflector should be used with any of these lamps when sharpness is desired as it will soften the outlines and diffuse the detail. It is well, however, to enclose the lamp in a tube made of black paper to prevent fogging of the photogram by extraneous light reflected from walls and ceiling.

### Papers

Almost any type of photographic paper,

either contact or enlarging, can be used; however the faster enlarging papers are preferred, to keep the exposure to a minimum. Use some out-dated paper for your first trials if you wish. A smooth surface contrast paper will bring out the full detail and provide sufficient tone separation to achieve the dramatic effect. Number 3 or 4 contrast papers such as Kodabromide E or F, Velour Black B or T, or Brovira 7434 or 7514 will be found suitable for most work. These papers should be developed in the manufacturer's recommended formula unless still higher contrast is desired to increase the dramatic effect.

### Exposure

The correct exposure is found by plac-

ing a test strip on the white paper in the original set-up under safelight illumination only, then turning the light source on for a brief arbitrary interval such as 5 or 10 seconds, then developing the test strip. The exact exposure is determined from successive test strips given more or less exposure to produce the image. Typical exposures will range from 10 to 15 seconds with one 100 or 150 watt lamp to a brief on and off exposure with one or two 200 watt lamps for the contact papers. Exposures for enlarging papers will be even shorter.

### **Abstract Photograms**

Photograms are particularly suited for abstractions in which dynamic qualities

such as movement or action are simulated as compared to the static quality of the sharply defined record type photogram. Arrangements can be made to suggest direction; and softening and diffusion can be utilized to indicate velocity or acceleration. For this reason light sources that are unsuitable for record work should be placed at an angle instead of directly above the set-up. Diffusion of an entire object can be obtained by supporting it above the paper instead of placing it directly on the sensitized surface. For long shadows the light source should be placed at a low angle almost horizontal with the paper and, if the objects are also supported at an angle, the low light source will produce elongated and distorted

### **V-FOR VICTORY**

**AN ABSTRACT** type photogram in which the identity of the original object is completely concealed. This is an attempt at the depiction of an idea rather than of objects and indicates the necessity of a coherent idea. Made with sisal cord, hair curler, and combs lighted with two lights at a low angle.





shadows that range from extreme sharpness where the object touches the paper to unrecognizable diffusion at the top.

In abstract work interesting effects can be obtained with a spot light by interposing various types of moulded lenses, Fresnel for example; or transparent materials such as glass or cellophane; the pierced or slotted object such as filagree work, or the "light modulator" developed by L. Moholy-Nagy at his School of Design in Chicago and so effectively used by his assistant George Kepes. A flexible speculator reflector such as a chrome ferrotype tin, when curved or distorted, will cast very unusual patterns of light and shadow.

Multiple light sources placed at various angles or positions can be used or, if desired, several successive exposures can be made with a single source moved to a dif-

**This photogram** shows the effect obtained with a single low light source. The elongated shadows of the hair curlers range from sharp definition at the points where curlers touch the paper to a very diffused image at the end. The screen pattern is obtained with hardware cloth.

## RADIATION



ferent position for each exposure. A single light when used at an angle should be placed as far away as possible, otherwise the illumination of the set-up will be uneven; the near edge receiving more light than the far edge. If more than one light source is used the lighting can be balanced by varying the position, angle, or distance of each light.

When maximum sharpness of the image is not necessary, such as in abstract work, the objects can be arranged on a piece of glass placed over the white paper used in making the set-up. This will make the replacement of the white paper with a sheet of photographic paper much easier and eliminate the need for reference points.

## Combination Printing

Combination printing, that is a combination of straight enlarging and photogram printing can be used to produce some very unusual effects. A suitable negative is placed in the enlarger and focused on the white paper as though for straight enlargement. The enlarger is then turned off and objects are placed on the white paper to form an interesting pattern of lights and shadows, using a single low angle light source. In arranging the objects for the photogram pattern, it should be remembered that the image from the enlarger will be visible in the final print only in the shadow areas of the set-up. After a satisfactory arrangement has been found the white paper is replaced, under safelight illumination, with photographic paper. A yellow or red filter or a mask made of red kodakoid is put over the enlarger lens and the enlarger is turned on. Using the red image as a guide, the objects are replaced in their original positions. After the enlarger is turned off and the filter removed from the lens, the final photogram is made by separate successive exposures by the enlarger and by the low angle light source. The correct exposure should be determined by the use of test strips.

*(Continued on page 101)*



### WHORLES

**A COMBINATION** of straight enlargement and photogram. The figure was projected from a negative in the enlarger and the scrolls were made with narrow strips of paper curved by rolling tightly. Vortex is a moulded lens laid directly on the paper. Illuminated with a clear light bulb supported at a low angle.

# *build a* VICTORY ENLARGER

BY TRACY DIERS

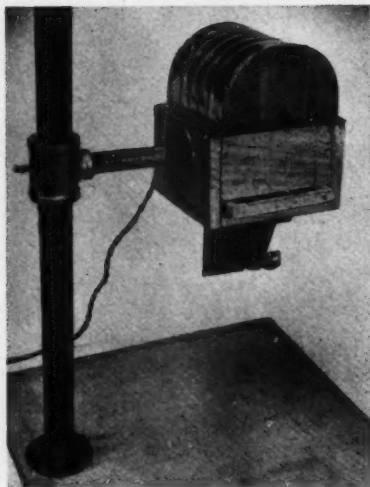


Fig. 1

"VICTORY ENLARGER" assembled and waiting for finishing touches, before being painted black.

THERE is little difference between an enlarger and a camera. A camera is focussed on an illuminated object and its lens brings the image to a sharp focus on the light sensitive film. When an enlargement is being made, the illuminated object is the negative. Here also the lens is focussed, but the sensitive film is replaced by sensitized paper. Fig. 2.

There are two main types of enlargers; condenser and diffusion. This article tells how to build a diffusion type of enlarger which will handle negatives from roll film size 127 to 4x5 cut-film. Throughout the discussion dimensions and data will apply to an enlarger designed for roll film 120 and 2 1/4 x 3 1/4-inch cut film. "Victory Enlarger" builders having other size cameras may want to make small changes. Essential parts of this type enlarger are:

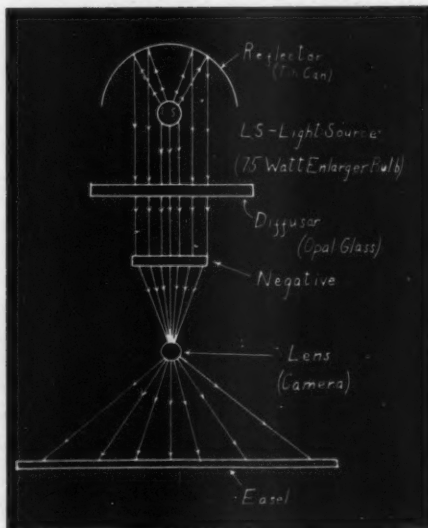
1. A light source.
2. A reflector. (To increase the strength of the light source.)
3. Diffuser. (Opal glass in this case.)
4. Negative holder.
5. A lens. (The maker's own camera.)
6. A projection board, or easel, on which the enlarged picture appears.

Construction starts with the reflector. A tin can 4 inches in diameter and 7 inches high will do nicely; in this model a 27-cent can of grapefruit juice was used. Both the top and bottom of the can should be removed with a can opener, and it may then be opened along the seam with a pair of tin shears. The inside reflecting surface will need a little polishing and steel wool is about the best material for this job.

After the reflector has had its inside surface polished, it may be folded as Fig.

**BASIC ESSENTIALS** of a diffusion enlarger.

Fig. 2





### THE REFLECTOR

made from a large tin can. Holes are bored into the sides, so that it may be attached to the box later.

Fig. 3

3 shows. Dimensions should be followed as closely as possible as there are other parts to which the reflector will be attached.

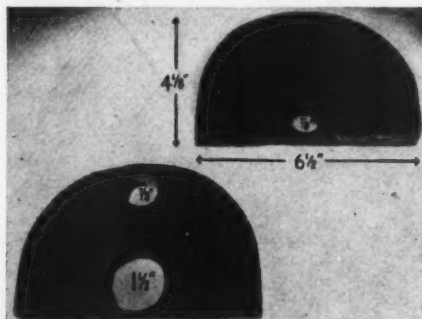
Two pieces of wood are now cut to look like Fig. 4 and the dimensions for these pieces are given in the illustration. The large hole is for the light socket and the smaller ones are to provide ventilation when the enlarger is operating.

The ventilation problem has been solved quite simply. Two pieces of metal should now be cut from a tin can. One is  $1\frac{3}{4} \times 3\frac{1}{2}$  inches and the other  $1\frac{3}{4} \times 2$  inches. Fig. 5 shows how they are to be bent. These tin pieces allow a free passage of air, but when the enlarger is finished and painted black they allow little or no light to escape. Small carpet tacks may be used to attach to wooden end pieces.

A standard size light socket may now be slipped into the end piece having the large hole. One of the 35-cent, 75-watt

**THE TWO** reflector ends are made of wood. In the lower piece, the larger hole is for the light socket and the small one is for ventilation. Small hole in upper piece is for ventilation.

Fig. 4



enlarger bulbs will furnish adequate illumination for the average negative; and this completes the reflector.

Next, in order of construction, is the negative carrier. This is made from four pieces of wood, two of which are 9 inches long, by  $1\frac{1}{8}$ , by 1 inch. The other two

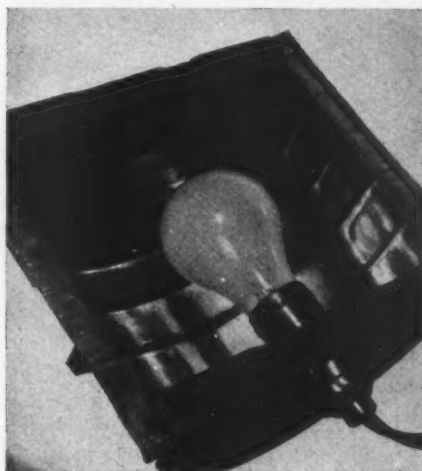


Fig. 5

**THE COMPLETED** reflector. A 75 watt enlarger bulb has been placed in the socket. One ventilator may be seen in front of the bulb.

are 6 inches long, by  $1\frac{1}{8}$ , by 1 inch. A groove  $\frac{1}{2} \times \frac{1}{4}$ -inch is cut lengthwise in each of these four pieces to support the negative carrier glass. The ends are cut on 45 degree angles, so they may be assembled like a picture frame. When finished, the negative carrier looks like Fig. 6. In order to slide it in and out of the enlarger easily, a small screw eye may be put in one of the 6-inch sides. Two pieces of clear, clean glass,  $5 \times 8$  inches can be used to hold the negative in the carrier..

A box is now made which will hold the negative carrier, opal glass, and camera; and later, when the entire enlarger is assembled, the reflector will be attached to this box.

All of the wood used in the construction of the box is  $1\frac{1}{8}$  of an inch thick; the following pieces are required:

Two  $5 \times 7 \times 1\frac{1}{8}$ , two  $6\frac{1}{2} \times 1\frac{1}{8} \times 1\frac{1}{8}$ , two  $3\frac{1}{2} \times 6\frac{1}{2} \times 1\frac{1}{8}$ , two  $5\frac{1}{2} \times 1\frac{1}{8} \times 1\frac{1}{8}$ .

Fig. 7 shows how to assemble the box, using screws about  $1\frac{1}{4}$  inches long. Note slot in which the negative carrier is placed on runners.

The opal diffusing glass should be of the heavy, milky type, and cut to  $5\frac{1}{2} \times 6$  inches. It is held in place above the negative carrier and  $2\frac{1}{2}$  inches from the re-

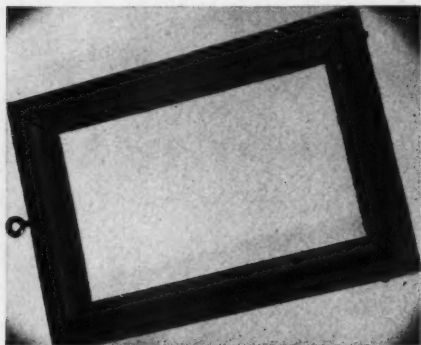


Fig. 6

**THE NEGATIVE CARRIER** is assembled, like a picture frame, from four pieces of wood and two pieces of glass. Screw eye in end is for sliding frame in and out.

flector, by means of small brads. Placing it closer will result in "hot spots" in the enlargements.

After this box has been put together a bottom piece should be made  $7 \times 8 \times \frac{1}{16}$  inches, which will serve as the camera holder. A section of wood is cut out of the center, and the size is determined by the user's camera. In the case of the  $2\frac{1}{4} \times 3\frac{1}{4}$  camera it can be three by four inches. This bottom piece is provided with three scrap metal hooks and a pair of brackets which hold the camera in place. The size of these hooks and brackets also depends upon the size of the camera. The clamps which are about a half inch wide can be tightened by means of a wing nut. Fig 9. The camera holder is attached to the box with screws. See Fig. 10.

In view of the fact that this is a vertical enlarger, it will be necessary to construct a coupling system to hold the enlarger on its upright support, and permit it to be moved up and down. A piece of iron

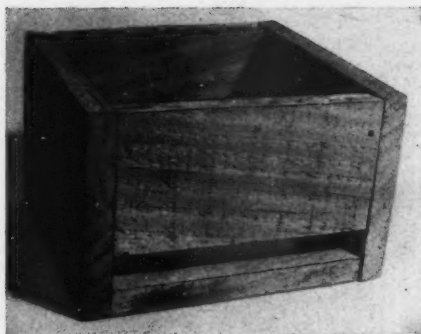


Fig. 7

**A FRONT VIEW** of the enlarger box. The opening in front of the box is for the negative carrier, which slides in on runners. Opal glass is inserted above the negative carrier, and  $2\frac{1}{2}$  inches from the reflector.

pipe, 1 inch in diameter, and 5 inches long, fitted on one end with a  $3\frac{1}{2}$ -inch flange, and on the other with a husky "T" joint assures stability and ease of operation. The photograph Fig. 11 shows these three pieces. The outer dimensions of the "T" are  $2\frac{1}{4}$  inches and the inner dimensions are  $1\frac{3}{4}$  inches.

The "T" section must have a hole drilled in one wall, and this should be threaded to receive a machine screw  $\frac{1}{4}$ -inch in diameter. This machine screw is the tightening device and should either

**ASSEMBLING** the parts begins by attaching the reflector to the wooden box. The reflector should be screwed down firmly so that no light leaks.

Fig. 8



have a wing nut or a knurled wheel on one end for convenient gripping.

Two more steps now and the "Victory Enlarger" will be finished. A piece of iron pipe  $1\frac{3}{4}$  inches in diameter and 26 inches long provides rigid support for the



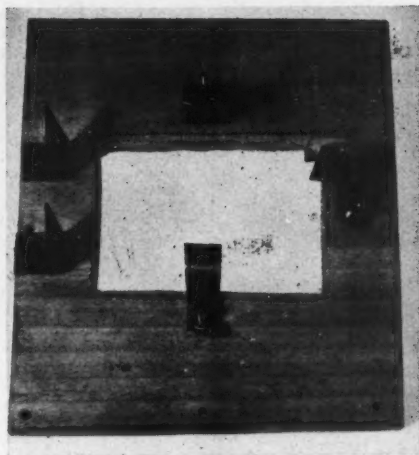


Fig. 9

**THE CAMERA** is held secure by two brackets and three clamps. Wing nuts are used on the three clamps so the camera may be removed.

lamphouse. One end must be threaded and fitted with a flange whose base diameter is about 4 inches. This flange is screwed to an old drawing board or bread board whose size is about 18 x 22 inches. Fig. 1 shows location of vertical support. Greater stability will be obtained if a countersunk flange is also placed under the easel. Two flanges can be bolted together. A cap on the top end of the vertical support will prevent the enlarger from being raised over the top of the pipe.

The supporting arm is now attached to one side of the enlarger and the vertical supporting rod is slipped through the "T" joint, and tightened. See Fig. 11.

Fig. 1 is a photograph of the "Victory Enlarger" complete and waiting for its coat of paint which, by the way, should

**THE BOTTOM BOARD**, which holds the camera, is fastened to bottom of enlarger with screws.

Fig. 10



Fig. 11

**THE "T" JOINT** is slipped through the vertical supporting pipe and a turn or two of the tightening screw holds it at any level.

be dead black and applied to every part of the enlarger.

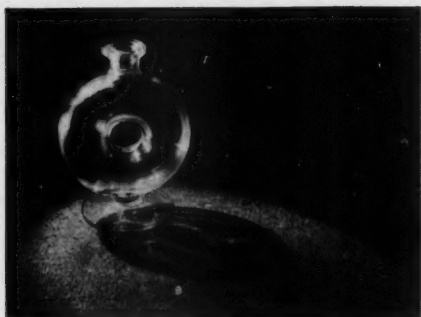
When the paint is dry, a negative is placed in the carrier, the bulb is turned on; rough focussing is accomplished with the clamp and fine focussing is done by moving the lens in and out.

The cost of this valuable darkroom tool is exactly \$4.92, the pleasure derived from it cannot be measured with a dollar sign.

**AN ENLARGEMENT** made on the "Victory Enlarger."

Fig. 12





**POSITIVE** film is at its best for still-life studies or copying prints where a small aperture and long exposure can be given. 5 sec., *f*11.



**MANY** colors record reasonably well on positive film which is sensitive only to blue light. This car is two shades of green. 1/25 sec., *f*4.

## POSITIVE film for negatives

By WALTER E. BURTON

**I**F you look at some Civil War photographs made on wet plates, you'll be amazed at the sharpness of many of them. By comparison with present-day optical equipment and sensitive materials, the wet plates and poorly-corrected lenses of those times were crude indeed. Yet cameramen of the 1860s could photograph a cannon so that you can see every splinter on its wooden wheels.

The answer seems to be negative materials then were sensitive only to blue, and lenses we would consider practically worthless today were used at small apertures.

This leads to a present-day situation from which many a photographer can profit: the use of positive film and similar color-blind materials for negative making. Positive emulsions are sensitive only to blue light, and while slow by comparison with high-speed orthochromatic and panchromatic materials, are faster than old-fashioned wet plates.

A film sensitive to blue light alone will record only the part of the image made up of blue, and will pay little attention to images formed of red, green, or

yellow rays. Thus if the lens focuses blue sharply, it matters not whether it also focuses other colors. It happens that even the cheapest lens can be made to focus blue quite well: many seem to be at maximum sharpness in that part of the light spectrum. As a result, it often is possible to get a sharper negative with positive film than with the various "chrome" types.

Another advantage of positive film is its extremely fine grain. You can develop it in D-72, or in a developer that is considered "coarse-grained" and then make enlargements at 10 or 15 diameters without showing the grain. Unless processed in a special manner, positive film develops as a negative and prints can be made in the usual manner.

The cost of positive film is less than that of most other kinds. In 100-ft. lots, 35-mm positive stock can be bought for slightly more than 2 cents a foot, compared with 7 cents or so for panchromatic. And positive film can be obtained in cut-sheet form for all standard camera sizes. Its cost in this form is about 10% less than panchromatic.

For picture-taking where color sensitivity



**BECAUSE** positive film is cheap, it is used by contractors and others who care little about color correction as long as a good record results.



**WHEN THE** light is good, almost any subject can be photographed on positive emulsions. Grass records darker than normal.

and speed are not important, or where the shooting is merely for practice or other experimental reasons, positive film can save the miniature camera fan more than 60% in negative cost. A 1"x1½" negative represents a film cost of about 1/4 cent.

Positive film can be developed in yellow light, which makes it easy to watch the image appearing. For the beginner, this is helpful because it gives him some idea of what happens in the dark depths of a developing tank. And there are many advanced photographers who like to develop by inspection.

For copying printed matter, positive film is preferable to regular ortho or pan film. It is much cheaper. The contrast is likely to be better, provided proper exposure is given. A high-contrast developer can be used without producing excessive grain. Colors to which the film is insensitive will photograph black, which usually is desirable. In addition to the regular positive film that will do all these things, there is available, at about 50% additional cost, a high-contrast positive film in the 35-mm type.

A further use for regular positive stock is making duplicate negatives from black-and-white lantern slides, and copying frames from motion-picture prints.

Good negatives on positive film require correct exposure. The latitude of this film is rather limited so that a variation of one

stop either way has a marked effect on the negative. In practice it seems somewhat better to overexpose than to underexpose. A good stunt is to determine the exposure as accurately as you can, then make two more "safety" exposures, one at the next smaller stop and one at the next larger. This may sound like defeating the economy angle, but many photographers follow this rule as a matter of course with any film.

The preferred way of determining exposures is with a reliable meter. You may have difficulty finding speed ratings in current meter tables, but here are some approximate values for Kodak Safety Positive Film:

	Daylight	Artificial Light
Weston rating.....	1	0.3
General Electric rating..	1.5	0.6

(For the artificial-light value on a Weston 650 meter, set the film-rating disk five clicks below the figure 1.)

You may have to vary these values one way or the other in order to obtain negatives of the quality you want with the developer you use and with your method of handling the meter. A strip of test shots will tell you much.

In the absence of a meter, you might try the following exposures: For objects in bright sunlight, 1/25 second at f/4.5. For objects in fairly dense shade, 1/2 second at f/2.8. For back-lighted pictures in the

(Continued to page 99)



# Ylla

*Queen of the Animal Kingdom*

BY WARDEN LA ROE

IT may seem a miscarriage of social justice that the clever and charming young woman who has become internationally famous for her photography of animals should find herself now, as it were, and in spite of fame, leading a dog's life. This, however, happens to be true—for the lady in question boasts, professionally, only one name. No more than is owned by the most mongrel model in the field of her lens, and far less than pedigree papers record for true blue bloods of the canine clan.

But since that one name is *Ylla*, an appellation which swings considerable weight in both the graphic and photographic arts, it is quite enough!

If you are puzzled, a condition which many people frequently confess, by the pronunciation of the name—take it in syllables. First syllable, “EE,” much like a soprano's top note. Second syllable, “LA,” as in “Oo, la, la!” Put them together and you have Ylla, a name which the Queen of the Animal Kingdom created for herself by abbreviating her own given name. There is, quite naturally, a surname also, but Ylla never uses it professionally.

How does it feel, answering to only one name? “Like a dog!” she says, smiling.

When you read that line, give it an accent. A fascinating accent, difficult to identify, but which you finally decide is French with just a *souçon* of Hungarian. You will be right. Ylla is of French, Hungarian and Yugoslavian extraction and, withal, Continental to the core.

In appearance, she is extremely youthful—certainly too youthful to suggest the eleven long years in which she has been building her enviable standing in photography. She walks with the brisk, long stride of a person who likes life and meets it eagerly—a stride that is intermittently interrupted by sight of a particular photogenic pup out for his airing on the leash.

Ylla lives and works today in a smartly comfortable penthouse studio, a stone's throw from Rockefeller Plaza in New York. This is where she poses and photographs the upper crust of New York's dogdom—producing what you might call panting likenesses of pets to grace the smart apartments and homes of their owners. Here, too, she does all her print making. But much of Ylla's time is spent in far different surroundings—on the rolling acres of the Bronx Zoo, where she has a three-year speaking acquaintance with every animal.



**ARISTOCRATS** of dogdom appear before Ylla's camera lens. In this contra-light Ylla portrait of two English sheepdogs, a medium yellow filter rendered the sky effectively gray, while a low camera angle all but eliminated the confusing background detail. This print has an extreme range of tones, but observe how shadow detail has been held.



It must be the accent that gets them. Ylla brought it, in 1941, to New York from Paris to which she had come to continue study as a sculptor after earlier study in Belgrade and Budapest. But putting sculptural ability to application in Paris was difficult, particularly for a woman. There were limitations. Unseen obstacles. When it became increasingly evident that the life of a sculptor might let a lovely lady eat little, and that not too often, Ylla looked about for a more remunerative art.

She found it in disguise—disguised so well she at first did not recognize it. A studio specializing in mass production photography of the passport variety needed an assistant.

"I have made a few pictures," recalls Ylla, "so I get the job." (*Ze* job, if you must have accent.) "I keep it about five months. Oh, what a life—just print after print after print! It's terrible! I quit as soon as possible—I almost quit photography forever!"

But the hated passport photography chore gave Ylla something for which she has since been thankful—an eventual opportunity to meet and study with Ergy Landau.

At that time, about eight years before the Germans marched into Paris, and Ylla, with thousands of other Parisians, hurriedly left scant hours ahead of the beat of Nazi boots on the city's streets, Landau was the ranking woman photographer of France; noted for her portraits of children.

In Landau's studio Ylla says she learned the difference between casual picture making and true photography.

"Three of us worked together," she tells you. "We worked with the same cameras. But oh, such different results! One did portraits. One, what you call documentary photography. I began to picture animals. All the same equipment—but three different approaches, three different types of subjects. Yet with Landau, I learned much. Much about technique and truly to love photography."

In spite of her international reputation, which began growing soon after her work

with Landau, Ylla does not regard herself as an artist or photography as an art.

"There is a difference," she explains. "The persons who paint—who etch—who do sculpture—they are artists. But we who photograph are more the artisan, the skilled workman. Photographers who take themselves for artists," she says seriously, "are lost."

In the dark, terrible days preceding the mass departure from Paris, Ylla's most valuable negatives—and often, Ylla herself—were lodged in a shelter for safety. When the time came to go and go fast, many of her negatives had to be left behind, but through a friend she subsequently recovered every animal negative in her files. Others—particularly scenes of pre-war France which would now be readily marketable—were permanently lost.

When Ylla was building her European reputation, photographers there used flash very little. Its utilization was too complicated. She herself had the finest available synchronizer, but it necessitated the use of an accessory Compur shutter on the lens and many, many times the bulb and shutter missed synchronization. Today, while she still does not care too much for flash lighting, she employs it often—many times mixing it with daylight. Her color shots are always made with flash.

Unlike the studios of many photographers, Ylla's penthouse is neat, orderly and entirely uncluttered by photographic equipment. On one wall are hung on rollers all required backgrounds—black and gray for monochromatic work; red, blue and green for color. In addition to these backgrounds, several stand lamps equipped with photoflood bulbs are in evidence—but there is no studio camera, no tripod or camera stand, no spots. The cameras which she uses, along with the tripod which she seldom uses, are kept in a convenient built-in cabinet.

For her color photography Ylla depends on a 3¼ by 4¼ Graflex, reserving the camera for this purpose exclusively. Ylla has no particular liking for color photography, because of the high degree of light

required in photographing her active subjects and the resultant need to work with open flash, but her clients often want it.

For long shots at the Bronx Zoo and others, in which she happens to be working, Ylla depends on a Primaflex—which makes a  $2\frac{1}{4} \times 2\frac{1}{4}$  negative—using a 16-inch telephoto lens for close-ups.

"It's too much to carry," says Ylla, "and I use it only for pictures which I could not make with my favorite camera. So I keep the Primaflex checked at the Bronx Zoo; where it is handy when I need it."

The third camera which Ylla owns is the one which does most of her work. It is a Rolleiflex. This in itself is not surprising, for the Rollei is a preferred camera with many top photographers. The real surprise in Ylla's bag of tricks is that

she uses Proxars—close-up supplementary lenses—for at least half her pictures. Her choice of Proxar depends on the size of the subject—a one-diopter easily handling larger animal heads or the full figures of smaller animals, a two-diopter Proxar being selected when the size of the image must be increased still more.

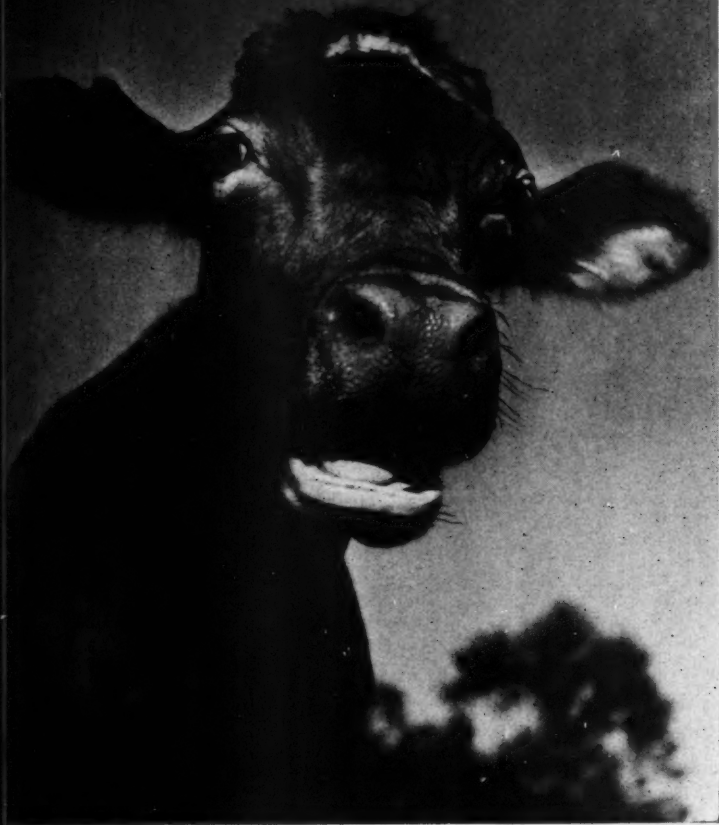
By watching poses carefully when using these supplementary lenses, Ylla has largely conquered the problem of distortion which perplexes so many amateurs who attempt photography by the same method. The slight amount of distortion which with all her care still exists, she has made work for her by using it as a means for injecting humor into her pictures.

Humor, by the way, is almost an Ylla trade mark. Her approach is always from

#### **BEING THE GOAT**

isn't such a piece of ill luck when you can pose for such a flattering portrait by Ylla.





**COWS** seldom talk back to Ylla; this is an exception. A Proxar supplementary lens helped to give a humorous distortion in this close-up.

**OPPOSITE** you will see three reasons why dogs rate high in human interest. Note the mongrel pooch (which Ylla can't resist picturing at every opportunity) and the quizzical expressions of the two French poodles as they patiently "sweat it out" for a studio portrait.

the humorous rather than the sentimental or emotional angle, and it accounts in a great measure for her quick and continued success.

Whenever possible, Ylla uses panchromatic film exclusively—Super XX through habit, although she admits that other fast pan films will give equally good results. She no longer has time to develop her own negatives, so her films are processed in a laboratory. But no one except Ylla ever produces a print that carries the Ylla credit line.

"Anyone can develop my exposed films," she explains. "I keep my negatives uniform—always exposing for a rather thin negative which has good shadow detail. But because I am the only one who knows the true color of the dog or

cat or zoo animal, I am the only one who can make the print. Otherwise, fur or feathers might be too light or too dark, and it wouldn't be a true representation of the subject."

Ylla has no favorites among animals. She knows them all—not scientific knowledge, but the understanding that has developed through her eleven years of work with them. If she dislikes any particular animal, it is the monkey. "Somehow," she says, "monkeys are too human!"

Of dogs she is especially fond, and they are among her most frequent models. Almost nine out of ten dogs brought to the studio for sittings are poodles.

Ylla uses no assistant. In the studio, the dog is placed on the floor in front of the appropriate background and per-

mitted a few moments in which to become acquainted. Lights are turned on—usually five No. 2 photofloods positioned well toward the front. Ylla admits that her lighting is harsh and hard—lighting which human beings would find it difficult to face. Dogs do not seem to mind the brilliance, but Ylla watches them very carefully because of the heat given off by the bulbs and stops work the moment a dog shows indication of being uncomfortable.

Under this lighting, when dogs are light in color, Ylla's usual exposure is 1/100 second with the lens stopped down



to between  $f/5.6$  and  $f/8$ . For darker dogs, the diaphragm is kept at the same stop but the exposure is increased to 1/50 second.

Except for color, Ylla never uses a tripod in the studio for the animal portraits. There are three reasons for this rule. First, her models are always posed on the floor because she believes any pet loses its naturalness and becomes self-conscious when placed at a higher level. So a tripod would be of little practical use. Second, because the animals are often small, the camera must be at very low position, often on the floor itself. Third, Ylla possesses very steady nerves—so steady that her hand-held exposures of as long as 1/10 second often show no camera movement whatsoever. Naturally, too, the camera must be kept in constant focus in spite of quick movements of the model, which precludes use of a tripod and imposes equal agility on Ylla.

In printing her portraits of dogs and of the occasional feline pets brought to her, Ylla follows her usual practice—glossy paper, usually No. 3, with ferrotype finish. Pleas of her clientele for a more artistic matt finish for the prints will not sway her. Too much lovely, truthful detail is lost on any paper other than glossy, she insists. More truth would be lost by toning. Clients see the light of her reasoning, going happily away with beautiful, shiny, untuned black and white prints!

Out of doors, Ylla's routine varies only slightly from her studio methods. This is in exposure. Instead of having the diaphragm between  $f/5.6$  and  $f/8$ , she sets it smaller—usually between  $f/8$  and  $f/11$ . Her shutter speed stays the same, at 1/100 second, except in infrequent instances when a faster speed is necessary to arrest more rapid motion. In using the Proxars she makes no allowance at all in exposure, feeling that the slight reduction in the amount of light passed by the lens is negligible.

Ylla uses filters sparingly. Her red filter has long ago been put away; results were too unreal to please her. In photographing animals or portrait heads

against the sky, she covers the Rollei lens with a medium yellow filter. For longer shots, with grass and trees in the picture, she holds the green blades and foliage to a lighter tone with a green filter.

Zoo keepers and guards, not alone zoo animals, are friends to Ylla and always cooperate willingly in helping her to get the pictures which have established her reputation as photographic Queen of the Animal Kingdom. Should you question her right to the title, you have only to look at the books which bear Ylla's name.

She is justly proud of them. One, titled "Big and Little," was published in France in 1938. It is well written, and beautifully illustrated with full-page halftones from Ylla's sparkling prints. Another, first published in England in the same year, is written by Julian Huxley and Ludwig Koch. For this work, "Animal Language," Ylla did many photographs in which her subtle humor scampers gaily.

Ylla's most recent book illustrations are for "They All Saw It," by Margaret Wise Brown, on the current Harper & Brothers list. And two more Ylla volumes are almost ready for publication.

In addition to her work with authors and as a portrait photographer of pets, Ylla sells her prints, directly and through an agent, to many newspapers, magazines, and advertisers. Few weeks pass in which you cannot see, in print, animals understandingly recorded by Ylla's lens. She's a busy girl!

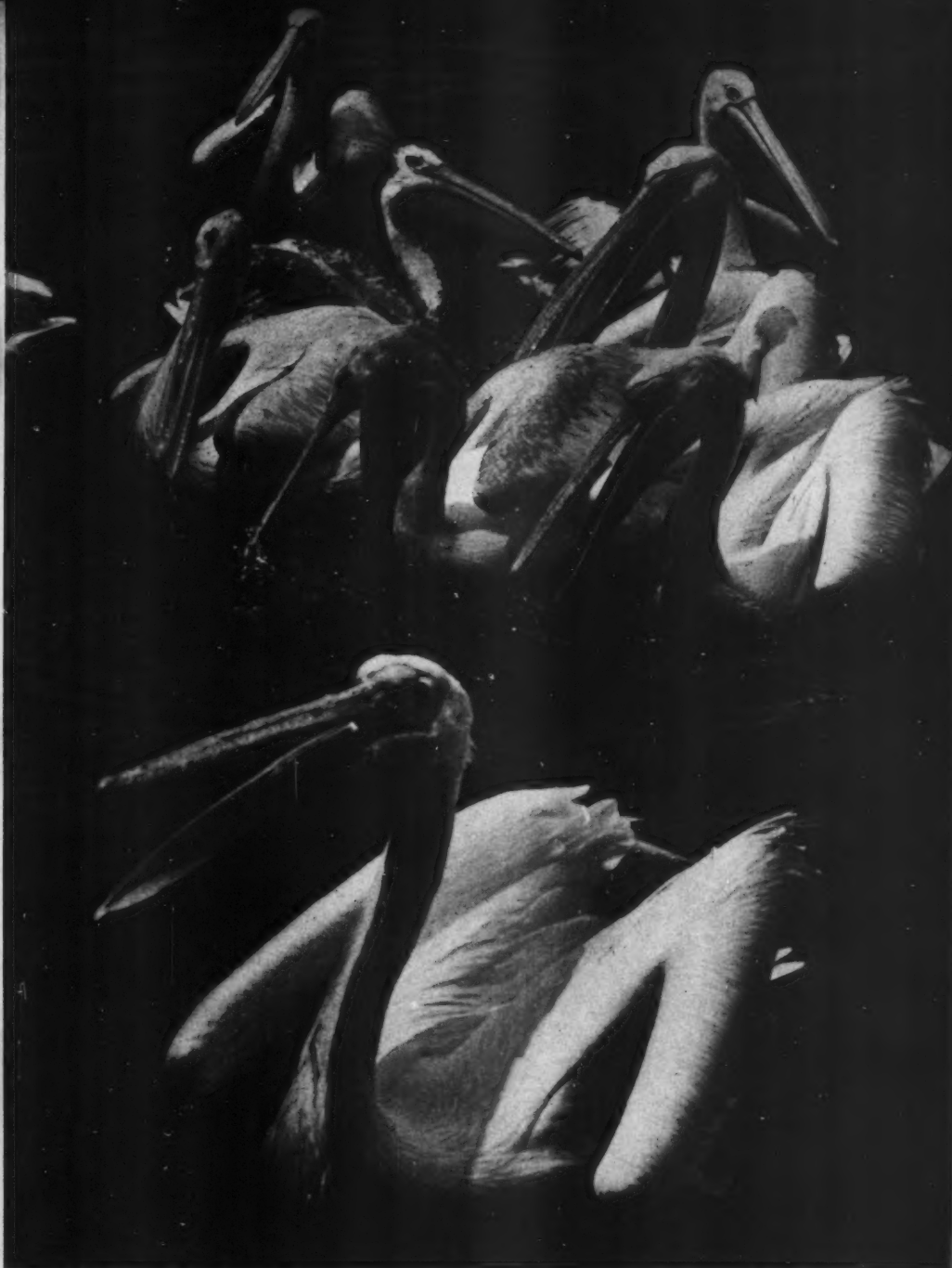
One immediately wonders whether Ylla ever has fear of the animals with which she is in such close and constant touch. Eventually, this writer asked.

"Afraid?" repeats Ylla. "Well, no, not until two years ago—when I had a little misfortune."

That was the time the Bronx Zoo panda, who knew a good thing when he saw it, was seized with the whim to sink his teeth firmly into the trim calf of Ylla's left leg. The scar is still there.

And ever since, Ylla never gets close to strange, naturally wild animals—never any closer than she has to be to get a great big image with a Proxar!





**TURN YOUR BACK** for a minute at an afternoon tea and bridge and what happens? These busy, gossiping pelicans were caught at an opportune moment by Ylla's Rolleiflex at some distance; but a portion of the negative was used for the final print.



In the Still Picture Library at Washington's monumental Pentagon Building are a half million photographs of this war, in all its phases. These "crackshots" mount the full scale of photogenic values from sharp combat to sly whimsy to beauty.

# CRACKSHOTS

FROM THE ARMED FORCES

**BROOM BRIGADE** members shoulder their "weapons" aboard a U. S. Aircraft carrier.





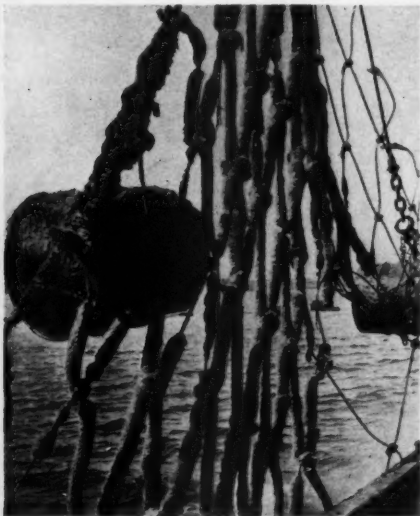
*Photo U. S. Air Forces*

**WINGING** over the remains of an ancient Roman aqueduct these Flying Fortresses of the U. S. Army 15th Air Force are on their way to bomb the fleeing Nazi and some of his installations in northern Italy. While only piles of rubble from another century remain of some portions of the aqueduct, proud pillars stand at other places, defying the ravages of time and the elements.

## NETS FOR THE FISH

**VITAL** in the constant campaign against torpedoes launched by enemy U-boats, anti-torpedo nets require highly specialized care in construction and maintenance. Made of heavy steel, and designed to absorb the force of a charging "tin fish" by yielding slightly with the impact, the nets are placed in the mouths of harbors and around anchored warships. A fleet of Navy net-layers, odd-looking horned craft, tend the nets. In this official U. S. Navy photo, a crew aboard a net-layer has completed a typical operation—replacing a break in the net with a new section. The upper part of the net resembles a long line of bowling balls as it is hauled along in the wake of the net-layer.

**UP FROM THE BRINY DEEP.** Fouled by marine growth after five months in the water, this submarine net was hoisted to the side of an auxiliary ship for cleaning. This is one of the few pictures ever released by the Navy of the nets used to protect strategic ports and harbors from enemy submarines.





*Official U. S. Navy Photograph*





*U. S. Army Air Forces*

**NATIVE GIRLS** on a South Pacific island have learned to play casino. They are playing the card game here quite adeptly with a soldier; Lt. Frederic H. Parke, of Palo Alto, Calif., looks on.

**WAVES** hit the beach. These Waves are improving their shining hour of "liberty" by hastening to the seashore for an exhilarating dip and sun bath, at Breezy Point, L. I. All of them are stationed in New York City.

*Official U. S. Navy Photograph*



**U. S. ARMY** men and women of the South East Asia Command Headquarters are using their leisure time to see and enjoy such sights as India's fabulous Taj Mahal. Finding the dome undergoing repairs, this soldier snaps his Wac companion.

**COMBAT PHOTOGRAPHER** Cpl. David Ohman, 22, of Cloquet, Minn., captures with his lens a slice of South Pacific beauty, as Marines make an unopposed landing on Emirau Island.

*Official U. S. Marine Corps Photo*



*Signal Corps Photo*







**AS WE GO TO PRESS,** June 7th, Allied High Command conservatively takes full precautions against a German counter-invasion against England. From a 20-mile coastal strip Englishmen and their families are moved inland. This official U. S. Navy photo shows little John Bull packing up a painting of his legendary Queen Victoria. They will move together.

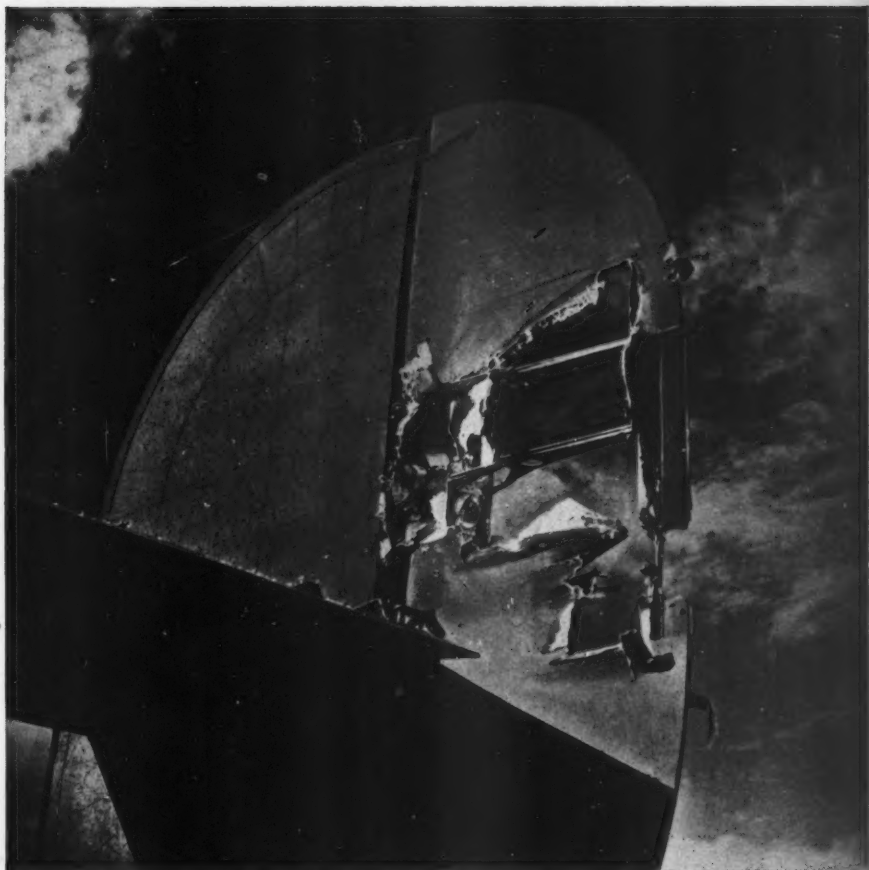


**WHAT IS SO RARE** as a day in June and a bath in an open tub? This prized item was captured by American troops and put to immediate use. *Official U. S. Navy Photograph*

**IN CONTRAST** to the trench warfare of 1914-1918, some of today's battlefronts are "garden spots". Men based in the Pacific get what little compensation they can out of the beauties of nature. This aerographer's hut occupies a "bird's roost" on the crest of a tropical tree on Espiritu Santo. *Official Photo U. S. Air Forces*

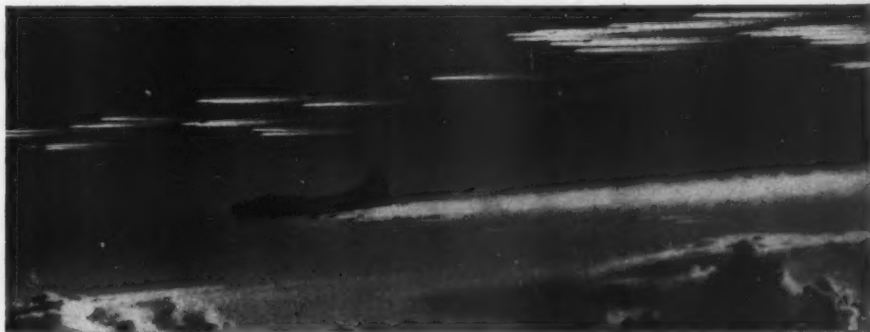






**A BATTLE SCARRED VETERAN** posed for this fine documentary shot by an Air Corps photographer. A 20mm Jap shell is responsible for that "center of interest" in the right rudder of Lt. Russell A. Phillip's plane, received during the attack on Nauru Island.

**VAPOR PLUMES** form as these Boeing B-17s and Consolidated B-24s stream through the upper air, carrying the invasion toward the heart of Germany.



*Official Air Corps Photographs*

# vermont *Birches*

By Newell Green, A.R.P.S.

**"M**Y gosh! the place is getting worse than Peggy's Cove!" That crack came from Joe Lootens at the judging of the Springfield Salon in December, 1942, when a new picture of the "Vermont birches" popped on to the easel. It was the third straight season in which a flock of pictures taken on a certain hillside in Vermont, had hounded the salons, and considering the run Peggy's

Cove used to give the exhibitions, Joe's remark was strictly on the beam.

It all started four summers ago in August, 1940, when the writer staged a photographic house-party at his summer cottage up in Ascutney, Vermont. There were nine of us, all avid fans, and among the then prominent exhibitors present were Ralph Day of Holyoke, Mass.; Roland Cote of Springfield, Mass., and Ted



"VERMONT"  
RALPH DAY

**SO MANY** good shots have been taken by so many different photographers on this one bit of rocky pastureland, that there has been at least one picture of the place in most of the salons for the past four seasons.

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Johannis, of Claremont, N. H. As sort of pictorial coach and photographic father-confessor, Joe Lootens, the famous and genial teacher, came up from New York to join us.

It was quite a party and one we all like to remember. The natives remember it, too! Small wonder, I guess, when you think of those quiet rural communities, where the passing of a strange car calls for a pause. Imagine what happened when the natives saw two strange cars bowling along, then saw them careen to a stop, all the doors fly open, and nine men with cameras spill out and go galloping across a field to a ramshackle barn or a weather-beaten stump. The more urbane of the inhabitants thought it must

be a five-star murder. The more suspicious thought we were Fifth Columnists. The rest thought we were just nuts! Perhaps we were, but we had a grand time and got enough good pictures to feed the club competitions all the next winter.

Nevertheless, the real find of the weekend was the birch hillside. The first day out, we wound up late in the afternoon over in back of Ascutney Mountain. The sun went down and we put away our cameras, but before leaving, Ted Johannis, now a First Class Petty Officer in the Navy, pointed to a steep pasture across the road. He said he had been up there and thought it had definite possibilities. It didn't look like much from the road. Frankly, I'd been by the place dozens of

**"BOUQUET  
IN SILVER"**

NEWELL GREEN

**BEING A PART** of his native heath, Green haunted this photogenic spot. This shot was made on a day when clouds played an important part in the selection of camera position. This is the same group of trees that Ralph Day used in the picture opposite.



times and never investigated. Half the bunch were lazy and went back to the cars, but the others went up for a quick look. They came back twenty minutes later with their eyes glistening like a bunch of prospectors who had just struck gold. "Boy, I'll bet there are half a dozen salon shots up there," was the general opinion.

It was agreed that afternoon light would be best for the place, so next day's route was laid out accordingly. About four o'clock we stopped at a nearby house and asked if we could climb the pasture and take pictures. "Sure, help yourselves." Vermont farmers may wonder why in thunder you want to be taking pictures in a rocky pasture, but if you want to be that much of a dope, at least they don't stop you. It's only some of the city people migrating to the country who put up the "No trespassing" signs.

So up we went, all nine of us, trailing cameras, tripods, and gadget bags like a miniature expedition. Once we made the crest, our eyes popped. It was marvelous. The ground fell away rapidly, right down to the floor of the valley below, and spread out before us was a view of the country which is so typically Vermont—green meadows, white farm houses and big barns, a dirt road, a winding stream and even a covered bridge. Beyond were the steep wooded hills, with ridge on ridge fading away into the afternoon light. There were three or four clumps of white birches along the brow of the hill and any one of them would frame a choice and different view into the valley. Not only that, but the slope was steep enough so that it was a cinch to get below and shoot up at the trees without any distracting background.

We broke out our cameras in a hurry. Ralph Day bee-lined it for a view he'd picked out the previous evening, and there he took the first famous picture of the spot. He titled it "Vermont." The rest of us tackled other locations. Joe Lootens pointed out a particularly nice grouping of birches and some of us went to work on that from various angles. A lot of film

was exposed in the next two hours, and everyone got a couple of superior shots which could at least win a monthly print contest back at the club.

Yet the more we looked, the more obvious one thing became. There were a raft of varied shots about the place—views, close-ups, trunk patterns, tree shots and what have you, only most of them needed another time when the light and the sky would be different. There wasn't a man who didn't make a mental note of half a dozen shots he would like to try another time, but do you think he pointed out all these possibilities to the rest of us? You bet your sweet life he didn't! He merely thought to himself: "I'll slip back alone sometime and pick off these other shots." So keeping our ideas to ourselves, we let the sunlight fade. The week-end was over and we scattered.

Most of us took the first opportunity to return, too, only the pay-off was that we all picked the same day! That was a gorgeous Sunday two weeks later. Separately and secretly we started out to nab those shots the others had missed. One arrived, two arrived, three arrived, and by the middle of the afternoon six of the original nine were back there. The other three wanted to make it, only New York and Connecticut were too far away. Each new arrival would come puffing up the hill, expecting to enjoy the place by himself, until he popped over the rim and was confronted by the assembled multitude. He'd look blank for a second, then grin sheepishly and hasten to assure everyone that it was such a beautiful day, he had to come out for a little fresh air and exercise. He wasn't trying to slip anything over on the others. Not much!

From there on it was anybody's game. The original gang brought their friends and the friends brought other friends, till the film pack tabs eddied about the rocks like autumn leaves. Fortunately, indeed, that the owners were friendly people who were understanding and indulgent in the ways of the camera fan. We all deeply appreciate their generosity in allowing us access to their land.



**"WINTER BIRCHES"**  
TED JOHANNNES

As far as getting back to the spot is concerned, probably I made it more often than anyone else. After all, I was spending the summer and fall only fifteen miles away, and at that time A, B, and C coupons weren't even so much as an evil gleam in Leon Henderson's eye. I ran

**"THE LONG VALLEY"**  
NEWELL GREEN



**"THE LIVING ROCK"**  
BARBARA GREEN

over there often, because a couple of things I had lined up, needed the sort of clouds you may not get on the first try. "Lofty Landmark," for instance, was a single little birch on a crest that seemed to typify the everlasting battle between the wind and the trees. That needed

**"VERMONT LANDSCAPE"**  
ROLAND W. COTE







"LOFTY LANDMARK"—NEWELL GREEN

some windy clouds for a background. Or "Bouquet in Silver" which needed clouds that were striking, but a bit more peaceful. Incidentally, this is the same group of trees seen in Ralph Day's "Vermont" taken from below.

The truth is that I made so many trips over there, I couldn't say afterwards when I shot which. My cousin's wife, Barbara Green, photographer and writer, accompanied me one time and spied the striking close-up of the birch trunks which she titles "The Living Rock."

I've tried both Ralph Day's and my own view of the valley in the winter, but the bare branches and the dark objects against the snow make it spotty and confusing. Ted Johannis was lucky enough to get there right after a deep, soft snow, so to him goes the credit of the only good snow scene made there. His "Winter Birches" shows again how many different and varied pictures can be had in that small patch of Vermont.

It wasn't long after the initial discovery that the boys began trying their pictures on the salons and found they had something. Ralph Day got his going first and

that had phenomenal success, one of those godsendings which never gets turned down. Roland Cote, who is now in the Army, and I trailed along with two others, perhaps not quite so outstanding, but at least they were accepted more often than not. Mine was "The Long Valley" and Cote's was a similar view with different framing.

There were few salons which didn't hang at least one of these pictures that following winter. Sometimes it was all three, such as Boston, which had the visitors scampering back and forth making comparisons.

A year ago last summer, I told John Doscher how to get to the birches. He went up and took his famous and dramatic one called "The White Trees." The joke about that picture is that it's just the shot Lootens pointed out to us on that very first afternoon, and which some tried to get at that time. No doubt, others have tried it, too, but it remained for Doscher to come along two years later, and pick it off in just the right light from just the right angle, to make it one of his most successful prints that never gets turned down. More power to him!

If gas rationing hadn't come along in 1942, the owners might have had to charge admission in self-defense. Even so, the list of photographers who have visited this spot in New England in the past four summers, reads like a salon catalog. Besides those already mentioned, here are a few others: Eleanor Parke Custis, S. Alton Ralph, M. I. Zimmerman, Hans Kaden, Larry Edwardson. H. E. Gerrish, John Vondell, O. S. Bennett, and probably a lot more I haven't heard about. The most interesting thing is that none of them see quite the same picture. These illustrations are but a few of the different shots taken there and all of them have a salon record. Probably there are still more just waiting for someone to catch them at the right time on the right day. It's that sort of a place. Joe Looten's crack still goes, and if any place is going to usurp Rockport, Peggy's Cove or even Central Park, as Motif No. 1 in pictorial photography, my money's on the Vermont birches.



"THE WHITE TREES"

JOHN DOSCHER

**THIS IS ONE** of the prints that has been a contributing factor to Doscher's enviable salon record. He tried to suggest the wildness, the grandeur, the aloofness of the birches, avoiding the use of a figure in the composition so that maximum emphasis would be placed on the trees themselves. Now Mr. Reader, which picture of the Vermont birches do you think is the best?

# CELEBRITIES are exciting to photograph

*by Fred Stein*

**T**HE camera makes no distinction between famous people and a nobody, between a good friend and a complete stranger, when the shutter opens. But the man behind the camera is influenced by the great moment when he is eye to eye to the important person. Then, the atmosphere acts upon his behavior, forms the kind of conversation, and, consequently, determines the expressions of his subject, too. Sometimes, with celebrities, you are just a spectator of a performance that goes on without even noticing you.

All the better!

Must you get an assignment to approach people who are in the spotlights? Or, is it even better, in a certain way, to have the complete freedom of working as it pleases you to do, not dependent upon an editor's frozen standard and, thus, eventually getting a "different" picture?

As a free-lance photographer I made the following portraits, none on assignment:

**THOMAS MANN.** Nobel Prize winner of Literature, was honored to become a consultant to the Library of Congress in



THOMAS MANN



ARNOLD ZWEIG



## LOUIS FISHER

Washington. Hearing that he comes to New York, I call upon his former Berlin publisher to be introduced. I am. Conversation, of course, is an inherent part of my efforts to loosen the atmosphere. I make a few close-ups so the subject feels something is being done. I start building up a representative pose, sitting him at his desk. Then I induce him to go through the different motions of writing and reading, watching what and how I may make use of it. This knowledge is translated immediately after into a selected pose.

As Thomas Mann's motions are very measured, I use for most of the pictures floodlights. For the one shown here I use the light from the window (another opposite light source is a window to the left of the desk, opposite to Mr. Mann, not visible in the picture) and one No. 2 floodlight, to the left of the camera, to brighten up part of the head and the right

hand. I use the full opening of the lens (Zeiss Tessar F:3.5 for 1/5th of a second on Kodak Super XX. Automatic Rollei-flex).

The head, I carefully centered in the window, like a kind of framing, in order to draw his characteristic profile clear enough even for a bad newspaper reproduction.

I was sure that the effort and the material expenses going into the making of such pictures—besides the excitement of the creative activity and the close contact with an extraordinary personality—are a good investment. A few days after I already sold to Alfred Knopp, his American publisher of "Magic Mountain," the picture for use on a book jacket.

**ARNOLD ZWEIG.** By a chance I know that Arnold Zweig on a European trip has come to Paris, where I then lived. Zweig is



an internationally known German novelist, now in exile in Palestine. The most famous of his works is his anti-war novel "*Sergeant Grisha*."

I get in touch with him, referring to the previously done portraits of other well-reputed writers, and I make a triple promise: It will not take much of your time, none of your money; on the contrary, you will get a few pictures for nothing. (But I must mention that these gratuitous pictures carry a stamp on the back that excludes any publication or reproduction without my written permission—otherwise I would make an unfair competition against myself.)

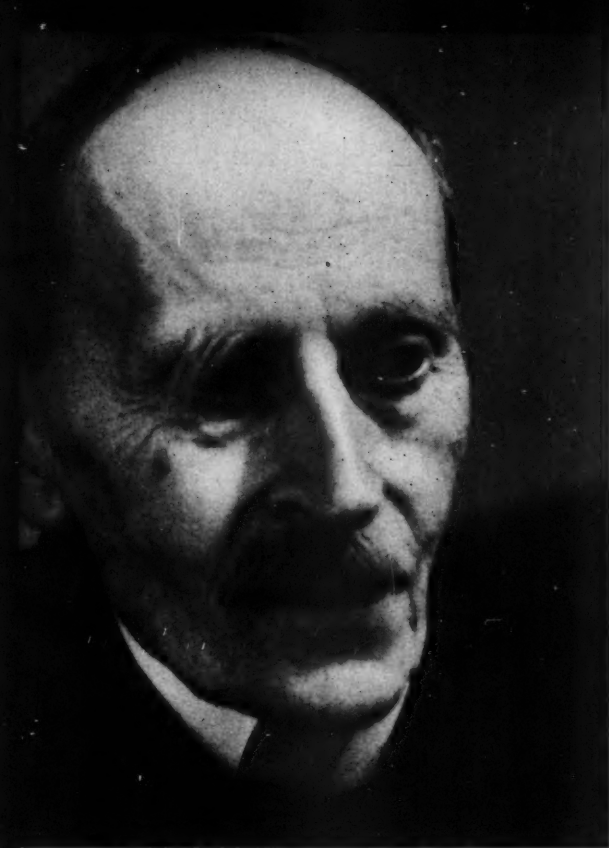
Armed with my Leica (Summar F:2) and a few floodlights on lamp-stands, I arrive. But nothing doing. Arnold Zweig was almost blind. His glasses terrorize me. impossible to use the lamps—he is unwilling to step out in the street. I have to use the daylight streaming through the window of his hotel room. But, either it is too dark or the reflexes of the window show in the glasses. There is no way out. That determines me to make full use of these reflexes—to build the glasses into the composition of the picture, thus giving a hint to something very characteristic for Arnold Sweig.

There is another part of the composition I should like to dwell upon. I have time to influence the subject, unlike in a meeting where I have to take what offers itself, eventually visualizing in advance a certain action, and then patiently waiting for it. I brought along a few photographs of people I knew Sweig will know. Thereby I get good contact with him. I watch him holding them very close to his eyes to study some details. That gives me the idea to make him write a few lines. His head bends down more than usual, giving still more importance to his forehead, emphasized by his baldness. I use this and the cropping—to show nothing but his head—that people shall feel: Here is one of our greatest minds. (F:2,  $\frac{1}{8}$ th of a second on Panatomic X). To show a man is a thinker, emphasize the head in your por-

trait. If he is a farmer, or a worker, emphasize his general build.

**LOUIS FISCHER.** At a public meeting in the New York School for Social Research in New York, I present myself to the Chairman, asking permission to take photographs during the meeting. (For that purpose, it is good to have a recommendation, if not by another person then carry samples of your own work.) I choose my seat so as to have headquarters close to the platform. Before actually starting making pictures I study the different personalities in order to acquaint myself with typical attitudes. All of a sudden, I am aware that Louis Fischer, the renowned editor *The Nation* (author of "Empire," "Men of Politics," the man who stayed a week with Ghandi), has left his seat on the platform to sit down in an almost hidden corner where he takes a little nap. After a few minutes I follow him there: This seems to me so human—the tired, overworked reporter who sleeps in a chair. At a distance of about three yards, my flash goes off. He wakes up, I apologize, he smilingly asks me to forget this picture. He continues sleeping, unmolested now. That has a good effect upon him: He returns to his chair, listens attentively to another speaker, like an Indian I approach again, and that is my second shot at four feet. Finally, it is his turn to speak. He fulminates, I watch him quite some while from my seat and I am almost decided to make one of those shots from below where you get an exaggeratedly mighty body, but I instantly feel that it would result in an extremely unimportant small head and shouldn't be done unless I wished to make a caricature. Therefore, I climb on the platform.

After the end of the meeting, somebody calls upon me. He has watched my making the third picture of Fischer and criticizes: "You were too much to the side, almost behind the speaker—if I had had a camera, I would certainly have done better." I explain to him: Fischer didn't gesticulate much; mostly he kept his hands on his back. That gave a strong emphasis to his words. And to show this, I had to be



## ROMAIN ROLLAND

almost behind him, waiting for his face to turn somewhat in my direction, so as to get both his hands and his profile in my field of view.

All three pictures were made with a Rolleiflex (automatic), synchronized flash—Press 40—one bulb off the camera, lens openings in relation to the distance, according to the manufacturer's instructions. For this kind of work I use the fastest film (Kodak Super XX or Agfa Superpan Press).

**ROMAIN ROLLAND.** This Master of the French, of World Literature—now believed dead after having been taken in a Nazi concentration camp, a patriarch of far more than 80 years!—used to live in Switzerland. One day in 1936, I read in a newspaper article that he is incognito in Paris and, the evening before, attended one of his plays getting a powerful ova-

tion. I try everything to find out his address, without success. In the evening, before going home, I have an inspiration: to contact the director of the play. After being told a lot of stories, I finally get him to confess: Romain Rolland has promised to come up to the stage again this night before leaving Paris in the early morning. I see my chance, especially glad to have the stage spotlights at my disposal as my equipment consisted only of my Leica with Summar F:2 lens, a tripod and cable release, a piece of about seven exposures of Panatomic film still in the camera. As the director really did not know when Rolland might come and as, above all, I should not miss him, there was no other way than to stay patiently. I was afraid the small piece of film might not be sufficient, but there were no stores open any more. Time went on. The end of the play. The theater empties. I get hold of the director: Sorry,

*(Continued to page 76)*



## Your investment will pay post-war dividends...

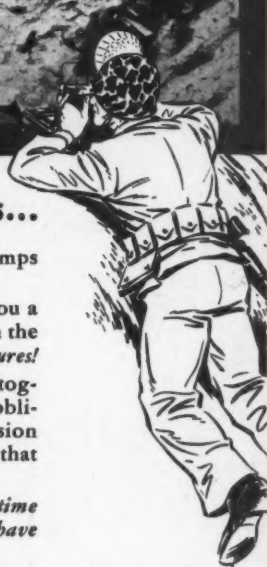
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**ALLAN GOULD**  
posed Alberto Torres and his dancers to make this publicity shot for the Havana-Madrid night club in New York City.

# I followed a photographer

BY AUBREY P. JANION

**M**Y interest in photography goes back to those dark days around the turn of the century when we used Printing Out Paper in frames and stuck them in the windows like flowers, hoping that in time we would grow a print. We opened half the frame back from time to time to see if the image had germinated and then put it back in the sun for a while,

Next we graduated to the magnesium wire era. This was much more exciting.

Propping the printing frame up in a darkened room, we would cut an inch or so of wire to which we applied a match. A brilliant flare would ensue and we got a Velox print. By measuring the distance from the frame to the wire, as well as the number of inches of wire used, we could, by combining the above with the guessed density of the negative, arrive at a sort of prehistoric gamma, which, as children, used to drive us crazy. Then of course there was the problem of the wire.

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itself. After it had burned out, it would fall, still hot on to the bench or carpet—and on one memorable occasion—right on my mother's best dining room table cloth with disastrous results.. Photography for me went into an eclipse for quite a while after that.

Enlarging in those days was fun. The enlargers themselves dated back to B. C. (Before Condensers), and consisted, in my case, of an oblong box with a hole in the top, where one fitted a No. 2 Brownie negative. The box spread out to a size large enough to accomodate a piece of 8x10 printing paper at the bottom. When all was ready I put it out of doors and the sun did the rest.

But those happy-go-lucky days have gone and now we struggle with the problems of Gamma, Stroboscopic lights, Carbro prints and Cheesecake.

I shall never forget the look of contempt on the face of Arthur Brackman of the Free-Lance Photographer's Guild, when in reply to his suggestion that I should "do some Cheesecake," I (being British), told him that I had never heard of it. However my memory snapped back to an article in the November, 1942

issue of MINICAM entitled "Recipe for Sparkling Food Patterns." I referred to this. It was then that he gave me that never-to-be-forgotten look and left the room. A sheltered photographic life devoted to taking pictures of sheep, snow and harvest scenes had left me in abysmal ignorance of the trend of modern times, and I thereupon determined to allow grass to grow under my feet no longer.

Fortunately a few days later, my friend Allan Gould came to my apartment.

"I've got an assignment" he said.



**TAX-PUNCHY** patrons never see a night club in the daytime and it's seldom like this. Al Gould takes his work very seriously... and nice work at that. Janion used two small flashbulbs synchronized with his Rollei, 1/100 second at f8 for both pictures.



"Want to come along and watch?"

I was delighted but felt that I would be in the way. "Nonsense" he replied. "You can be my camera monkey if you like. I am doing some shots at the Havana Madrid night club."

I agreed, making the mental reservation, however, that I would do a little shooting on my own. While he was getting a taxi I filled my pockets with flash bulbs and hid my Rolleiflex and extensions under my coat. During the two hours or so that followed, I made several shots of Al as he photographed the Alberto Torres dancers.

A 3¼ x 4¼ Speed Graphic loaded with Super Panchro Press film in magazines (Graflex back), G. E. Midget bulbs (No. 5) in Hunter reflectors, employed in multiple flash of two or three as occasion demands, and a sturdy tripod complete Gould's equipment for an assignment. He shoots at 1/200th of a second whenever circumstances will permit.

**TAKE** the following ingredients; a well turned leg or two, the ever present stage smile, a kiss, and colorful ruffles . . . add good direction and a perfect exposure; the rest is routine for Gould.



I must say here that I cannot underscore too heavily the importance of standardizing one's equipment. In work of this kind where speed and exposure must become second nature, the necessity of being thoroughly conversant with the type of film and bulb used cannot be over-emphasized. Changing of these vitally important requisites will result in doubt, indecision and probably inferior pictures. Get a good film, good bulbs and stick to them.

Practice in your spare time by taking shots of anything handy, varying your distances and exposures until you have arrived at a definite idea of the limitations of your camera. Then and only then will you be qualified to go out on assignment with reasonable hopes of success.

The simplest way to become acquainted with this type of photography is to accompany a crack photographer—as I did—on one of his assignments. Watch everything he does, particularly the placing of his lights, and if he asks you to move one of them a little closer to or farther away from the subject, don't be content with merely carrying out his instructions. Try to determine *WHY* he wants them there, but never ask questions while he is shooting. An examination of the final print will give the answer.

Between holding lights for Al and getting a few shots in on my own I was kept pretty busy. He chose his models with care. And let me say here, always choose a model who *WANTS* to be photographed, be it for pay or publicity. Those who feel that they are doing it as a favour or because they have been told to do it are apt to become bored or unwilling and the assignment will be a flop. In addition to the many Freedoms so constantly brought to our notice, I would like to add one for models.—Freedom from Restraint.

I can freely say that in this respect Al did splendid work. He constantly went through the motions with them as he rehearsed the girls, and he kept them amused by his ready wit. A sense of humour at a time like this is as important to a photographer as his flash gun.

I gave a pretty good example of surprise, fear, anxiety and relief myself, without any coaching, when one of the models tripped over a wire, knocked the other one down as well as overturning two chairs and a microphone. Unfortunately Al's camera was pointing elsewhere and so a splendid piece of dramatization went by unrecorded.

Above all things the photographer must remember that in his field he is the master and as such must be authoritative; though he must never allow himself to become abusive or impatient. He knows exactly

**A TOUCH** of slapstick occurs in the ballet from Carmen when the "bull" charges in with force enough to separate the north and south ends of a glamorous horse. Gould used multiple flash, his Speed Graphic set at 1/200 sec. with Super Panchro Press film.

what he wants and what he must have. Nothing less. He will have to think clearly and quickly, visualizing his scenes and arranging his sets with the precision of a movie director. Failure to do this will slow up the business and produce apathy on the part of the models and the pictures will suffer accordingly.

Lastly he must know how to make the best use of the model's figure—all of which has gone a long way towards convincing me that this sort of thing is much better than taking pictures of sheep.



# PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

## COPYING AND MICROFILMING DATA

For Cameras From 35mm. to 2 1/4 x 3 1/4

By ROBERT E. WHALLON

The information given in the tables below will be found extremely useful to anyone doing copying, microfilming, or small-object work with one of the smaller cameras, which do not have a ground-glass. The material is given both in the form of a table of field-sizes covered and diameters reduction obtained at a given distance from the subject, and in the form of a table of distances required and fields covered to obtain a given reduction of the subject. In close-up work it is frequently necessary and useful to know how great this reduction is, and what area will be covered. Practically any such problem will be covered by the material in these tables.

The calculations are all based upon the subject distance from the film itself, as such measurement is much more accurate and easier than trying to guess the position of the nodal points in your lens. If your camera does not have an index of the focal plane, it is relatively easy to make such a mark on the body of the camera to indicate the plane of the film.

These data will be sufficiently accurate for all practical purposes, whether the focusing is accomplished by lens-extension or by the use of supplementary lenses. Once your set-up has been determined, it will be easy to set your camera and to focus by scale, to obtain any given reduction or to cover any given area without the bother and loss of film required in unloading and inserting ground-glass. These figures are for the standard focal lengths for the negative sizes listed; for a different focal length a proportionate change must be made.

The final table lists the focal length of these lenses when used with supplementary lenses, for the convenience of those who wish to derive other calculations from the standard lens-formulas.

TABLE I

### Field Size and Reduction Ratios at Various Distances

Object-to-Focal-plane (Film) Distance, Inches	24x36mm Negative Focal Length of Lens, 50mm. (2")		28x40mm Negative Focal Length of Lens, 50mm. (2")		1 5/8x2 1/4" Negative Focal Length of Lens, 75mm. (3")		2 1/4x2 1/4" Negative Focal Length of Lens, 75mm. (3")		2 1/4x3 1/4" Negative Focal Length of Lens, 100mm.(4")	
	Field Size	Reduction	Field Size	Reduction	Field Size	Reduction	Field Size	Reduction	Field Size	Reduction
18	6 3/4"x10 1/2"	6.85	7 3/4"x11 1/2"	6.85	6 1/2"x8 3/4"	3.73	8 3/8"x8 3/8"	3.73	4 1/2"x6 1/2"	2.00
20	7 3/4"x11 1/2"	7.87	8 7/8"x12 3/4"	7.87	7 1/2"x10"	4.44	10" x10"	4.44	5 7/8"x8 1/2"	2.62
22	8 7/8"x13 1/2"	8.88	10" x14 3/4"	8.88	8 3/8"x11 1/2"	5.13	11 1/2"x11 1/2"	5.13	6 1/2"x10 1/2"	3.18
24	9 7/8"x14 3/4"	9.89	11 1/2"x16"	9.89	9 1/2"x13 1/2"	5.83	13 1/8"x13 1/8"	5.83	8 5/8"x12 1/2"	3.73
26	10 7/8"x16 1/4"	10.91	12 3/4"x17 3/4"	10.91	10 5/8"x14 3/8"	6.50	14 5/8"x14 5/8"	6.50	9 5/8"x13 3/8"	4.26
28	11 7/8"x17 3/4"	11.91	13 3/4"x19 1/4"	11.91	11 3/4"x16 1/2"	7.19	16 1/4"x16 1/4"	7.19	10 5/8"x15 1/2"	4.79
30	12 7/8"x19 1/4"	12.92	14 3/4"x21"	12.92	12 7/8"x17 3/4"	7.87	17 3/4"x17 3/4"	7.87	12" x17 1/2"	5.31
32	13 7/8"x20 3/4"	13.92	15 3/4"x22 1/2"	13.92	13 7/8"x19 1/4"	8.54	19 1/4"x19 1/4"	8.54	13 1/2"x19"	5.83
34	14 7/8"x22 1/4"	14.93	16 3/4"x24 1/2"	14.93	15" x20 3/4"	9.22	20 3/4"x20 3/4"	9.22	14 1/2"x20"	6.34
36	15 7/8"x23 3/4"	15.93	17 3/4"x25 1/2"	15.93	16 1/8"x22 1/4"	9.89	22 1/4"x22 1/4"	9.89	15 1/2"x22 1/2"	6.85
39	17 7/8"x26"	17.44	19 7/8"x28 3/8"	17.44	17 3/4"x24 1/2"	10.91	24 1/2"x24 1/2"	10.91	17 7/8"x24 1/4"	7.61
42	18 7/8"x28 1/4"	18.95	21 1/4"x30 3/4"	18.95	19 3/8"x26 3/4"	11.91	26 3/8"x26 3/4"	11.91	18 7/8"x27 1/4"	8.38
45	20 3/8"x30 1/2"	20.45	23" x33 1/2"	20.45	21" x29 1/8"	12.92	29 1/8"x29 1/8"	12.92	21 3/8"x30 1/2"	9.39
48	22" x33"	21.95	24 5/8"x35 5/8"	21.95	22 5/8"x31 1/4"	13.92	31 1/4"x31 1/4"	13.92	22 1/2"x32 1/2"	9.89

# PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

MINICAM  
PHOTOGRAPHY

## COPYING AND MICROFILMING DATA

For Cameras From 35mm. to  $2\frac{1}{4} \times 3\frac{1}{4}$

TABLE II

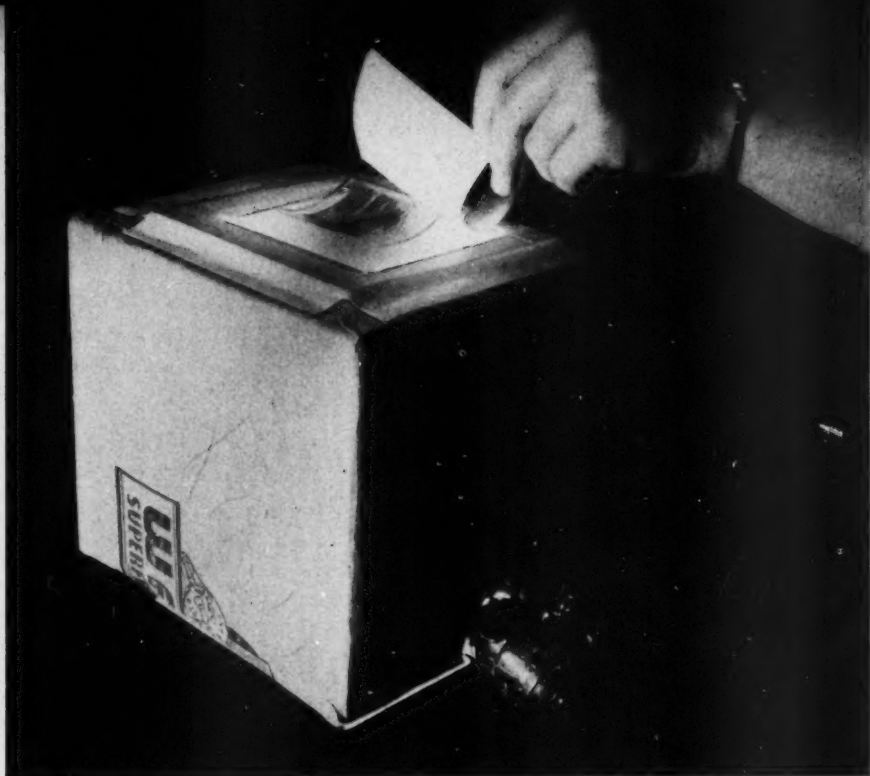
Object to Focal Plane (Film) Distances and Field Sizes for Various Reductions

Diameters Reduction	24x36mm Negative Focal Length of Lens, 50mm.		28x40mm Negative Focal Length of Lens, 50mm.		15x22 1/2" Negative Focal Length of Lens, 75mm.		2 1/2 x 2 1/2" Negative Focal Length of Lens, 75mm.		2 1/2 x 3 1/2" Negative Focal Length of Lens, 100mm.	
	Distance	Field Size	Distance	Field Size	Distance	Field Size	Distance	Field Size	Distance	Field Size
2	9	1 7/8 x 2 7/8	9	2 1/4 x 3 1/4	13 1/2	3 1/2 x 4 1/2	13 1/2	4 1/2 x 4 1/2	18	4 3/4 x 6 1/2
3	10 2/3	2 1/4 x 3 1/4	10 2/3	3 3/8 x 4 3/8	16	4 7/8 x 6 3/8	16	6 3/8 x 6 3/8	21 3/4	6 3/4 x 9 3/4
4	12 1/2	3 1/8 x 5 1/8	12 1/2	4 3/8 x 6 1/8	18 3/4	6 1/2 x 9	18 3/4	9 x 9	25	9 x 13
5	14 1/2	4 1/4 x 7 1/4	14 1/2	5 1/4 x 7 1/4	21 6	8 3/8 x 11 1/4	21 6	11 1/4 x 11 1/4	28 3/4	11 1/4 x 16 1/4
6	16 1/2	5 1/8 x 8 1/8	16 1/2	6 1/8 x 9 1/8	24 1/2	9 3/8 x 13 1/4	24 1/2	13 3/8 x 13 1/4	32 3/4	13 3/8 x 19 1/4
7	18 1/2	6 1/4 x 10	18 1/2	7 1/4 x 11	27 4	11 3/8 x 15 3/4	27 4	15 3/8 x 15 3/4	36 3/4	15 3/8 x 22 3/4
8	20 1/2	7 1/8 x 11 3/8	20 1/2	8 1/8 x 12 1/8	30 3/8	13 x 18	30 3/8	18 x 18	40 3/4	18 x 26
9	22 1/2	8 1/4 x 12 3/4	22 1/2	10 x 14 1/4	33 1/2	14 5/8 x 20 3/4	33 1/2	20 1/2 x 20 1/2	44 3/4	20 1/2 x 29 1/2
10	24 1/2	9 1/4 x 14 1/4	24 1/2	11 x 15 3/4	36 1/2	16 1/2 x 22 1/2	36 1/2	22 1/2 x 22 1/2	48 3/4	22 1/2 x 32 1/2
12	28 2	11 3/8 x 17	28 2	13 1/4 x 19 1/4	42 1/2	19 1/2 x 27	42 1/2	27 x 27	56 3/4	27 x 39
14	32 15	13 1/4 x 20 3/4	32 15	15 1/2 x 22 3/4	48 1/4	22 3/4 x 31 1/2	48 1/4	31 1/2 x 31 1/2	64 1/4	31 1/2 x 45 1/2
16	36 1/2	15 1/4 x 22 3/4	36 1/2	17 3/4 x 25	54 7/8	26 x 36	54 7/8	36 x 36	72 1/4	36 x 52
18	40 1/2	17 x 25 1/2	40 1/2	20 x 29	60 1/2	29 1/2 x 40 1/2	60 1/2	40 1/2 x 40 1/2	80 1/4	40 1/2 x 58 1/2
20	44 1/2	19 x 28 1/2	44 1/2	22 x 31 1/2	66 1/2	32 1/2 x 45	66 1/2	45 x 45	88 1/4	45 x 65
24	52 1/2	22 3/4 x 34	52 1/2	26 1/2 x 38	78 1/2	39 x 54	78 1/2	54 x 54	104	54 x 78
28	60	26 1/2 x 39 1/2	60	31 x 44 1/2	90	45 1/2 x 63	90	63 x 63	120	63 x 91
32	68	30 1/2 x 45 1/2	68	35 1/2 x 50	102	52 x 72	102	72 x 72	136	72 x 104

TABLE III

Focal Lengths with Supplementary Lenses

Power of Supplementary Lens in Diopters	Focal Length of Camera Lens, in mm.	
	50	75
1	47.6	69.8
2	45.4	65.2
3	43.4	61.2
		100
		90.8
		83.3
		76.9



## *Temporary* CONTACT PRINTER

BY KOSTI RUOHOMAA

FOR THE photographer who is traveling or is out of reach of a darkroom, where he can make contact prints in a hurry, here is an ingenious solution: a contact printer that can be whipped up from an ordinary cardboard carton, a piece of ground glass, and a light bulb with a bracket holder. Most photographers have a "clamp-on" light which is almost made to order for the job.

Here's how it's done: take an ordinary cardboard box and cut a rectangular hole in the top for the ground glass. Also notch one side at the bottom for the light bracket. The ground (or opal) glass may

now be placed over the rectangular opening and fastened with tape. If you are using a clamp-on light, the clamp may be attached to a desk drawer, and then the box is placed over the light.

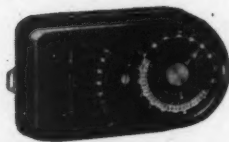
The negative and contact paper are placed over the ground glass in the usual manner and a block of wood or glass can be used to press the paper firmly against the negative. The light is switched on for the required number of seconds and the paper developed in the usual manner. If a mask is desired, one may be cut from black paper, or purchased for a few cents at any photographic store.





## *Color* **BARRAGE!**

WORTH WAITING FOR...



after all war needs have been met, Westons will again be available at your photo dealers.

Summer brings a bombardment of pictorial opportunities in brilliant colors . . . blue skies and green trees . . . multitudes of gorgeous flowers. Cities and shores teem with colorful crowds. Vacation and sports invite endless use of color film.

Logically, Kodachrome is the photographer's favorite weapon during this season. For with the ideal light conditions and a Weston MASTER to guide in accurately measuring colors, exposures are sure to be "on the button" every time. Weston Electrical Instrument Corporation, 606 Frelinghuysen Ave., Newark 5, N. J.

# **WESTON** exposure meters

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If your occupation comes within any one of the following categories, FOTOSHOP will be happy to help you obtain your photographic needs:

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**WAR PLANTS                SCHOOLS**  
**GOVERNMENT AGENCIES**  
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or where all or a good part of your income is derived from the sale of finished photographs, etc.

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and numerous other equipment and accessories.

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Dept. 4, La Crosse, Wis.

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BOSTON MASS

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Splendid opportunities. Prepare quickly in spare time. Easy method. No previous experience necessary. Common school education sufficient. Many earn while learning. Send for free booklet "Opportunities in Modern Photography," particulars and requirements.

AMERICAN SCHOOL OF PHOTOGRAPHY

1315 Michigan Avenue Dept. 1948 Chicago 5, Illinois

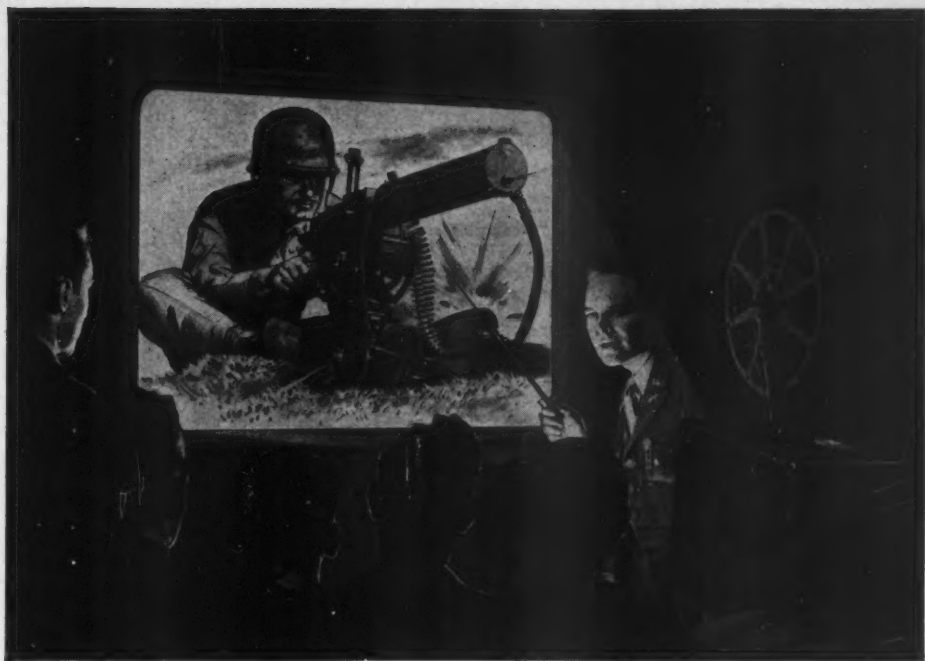
## Photographing Celebrities

(Continued from page 66)

Rolland was among the spectators, but now he is in the foyer with the leading actor, for a few moments. I rush there—I am desperate. Not only no spotlights here, but it must be the darkest spot of the whole building where he is sitting. In the case of any other person I just would have stepped close to him, asking him politely to facilitate my taking the picture at a more opportune place. But this was the first and only time I did not dare mutter such a request. Around this man I felt a fine atmosphere of something that must be saintness. Everybody is whispering. All I can do is to bring the camera as close as possible. I try to focus, but it is not light enough to use the range finder. I have to make a guess of the distance, put it on 1 meter, wait for the propitious moment when Rolland listens instead of talking, expose for a second with full lens opening. Every time he moves his head before my second is up I am likely to become crazy. I just gamble with a certain feeling for the length of time I can expect him not to move. Sometimes I win. Let us try it again. Sorry, infinitely sorry, my Leica says. I cannot wind it up. I forgot I only had a small piece of film left in the camera (I had not been prepared to take pictures of him that day). Desolate, I return home. I develop the underexposed film, convinced only to find confirmation of my bad chance. But there is the picture that again and again was to be published in newspapers and magazines, that is carried—a giant enlargement—as a banner in parades of the French workers, a picture to which contributed an inspiring atmosphere, a patient will, good luck—in spite of a very poor technique.

## Prevent Corrosion

PAINTING chemical scale weights with clear fingernail polish will keep them from corroding and becoming inaccurate.—Bill McKibben.



## “What happens when you squeeze the trigger?”

**T**HAT depends on how well you've learned your lessons about machine guns and the ways to use them . . . and there's *plenty* more to it than squeezing a trigger!

To teach our armed forces about their weapons . . . to teach them *fast and effectively* . . . thousands of B&H Filmosound Projectors in training camps around the world are busy night and day, showing Army-made movies on every phase of modern war.

No other training method has proved so swift and sure.

That same *surety* of results will, after

Victory, add to your enjoyment of your own home movies.

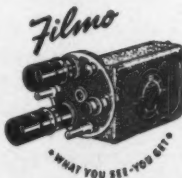
For out of our war research in OPTI-ONICS\* have come truly exciting promises for tomorrow's B&H Cameras and Projectors . . . cameras that provide new conveniences . . . projectors that enhance every scene . . . sound reproduction that will be an "illusion of presence."

So wait patiently . . . or otherwise . . . for even finer personal motion pictures. They'll be *worth* it. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. Est. 1907.



\*Trade-mark registered

\*Opti-onics is OPTics...electrONics...mechanICS. It is research and engineering by Bell & Howell in these three related sciences to accomplish many things never before obtainable. Today, Opti-onics is a WEAPON. Tomorrow, it will be a SERVANT...to work, protect, educate, and entertain.



\*WHAT YOU SEE-YOU GET\*

Buy MORE War Bonds

# Bell & Howell

## Whose Neck?

Sir:

Although there is little doubt about the merit of much material contained in "Do It Yourself" in the June issue of MINICAM, several passages imply generalizations which require energetic protest.

The question "What does the finisher do?" is answered inadequately inasmuch as the answer does not even refer to the possibility of obtaining a perfect enlargement from a commercial finisher. Emphasis is placed on the drugstore finisher's inability to furnish something perfect for a nickel. No mention is made of any but the lowest-quality finishers.

There are hundreds of thousands of amateurs who for lack of time or facilities, have their finishing done by laboratories who—to say the least—produce enlargements equal to those made by advanced amateurs.

Thus it is not only possible, but a matter of fact that a 5x7 enlargement made by a better-type finisher will be perfectly cropped, dodged, and spotted. In fact, those amateurs who once have done their own processing are the most appreciative customers after they have found this out. All photofinishing does not consist of

electric-eye oversize printing (however perfect and ideal this method is made to appear in many advertisements.)

Admittedly, as experienced a salon exhibitor as Mr. Darvas, can achieve surprising results with apparently hopeless negatives, but this does not prove that an average amateur cannot get at least similar results from finishers—providing he is careful enough in the choice of his laboratory.

S. F. SPIRA,  
Spiratone Fine Grain Laboratories,  
49-55 W. 27th St., New York, N. Y.

• Somebody's neck is sticking out. Will readers report whether The Spiratone Laboratories, or any other laboratory, produce enlargements "equal to those made by advanced amateurs," and the cost of such a 5x7 job.—Ed.

## Toscanini

Sir:

How may I obtain a copy of the truly marvelous print of Arturo Toscanini, pages 50-1, March Minicam?

JOHN LAITH, Brooklyn, N. Y.

Write Benjamin Greenhaus, New York Times enclosing \$5 for a salon print, unframed.—Ed.

**COLOR**  
prints

from *Black & Whites!*



*Easy* with  
**MARSHALL'S**  
**PHOTO-OIL-COLORS**

Just squeeze colors onto the palette... with skewer and cotton wad apply to your black and white print—as delicately or as brilliantly as you wish. In a few minutes... for a few cents' cost... you've made a beautiful color print. Change your mind or make a mistake, Marshall Colors can be wiped off and re-applied until you've achieved the effect you want. Begin today—to discover the fun... the profit in photo oil coloring.

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write (Dept. J1)  
to Marshall's  
color consultant  
—America's  
leading  
authority.

JOHN G. *Marshall* INC BROOKLYN 11, N. Y.

# What General Electric thinks about trends in Photoflash Bulbs

**G**ENERAL ELECTRIC policy is based on always giving you the most for your money... engineering the products you want so they'll provide the best results at the lowest cost...

When G-E brought you the first photoflash lamps, the design began with a standard lamp bulb because it then seemed the best way to meet your needs.

Yet General Electric continued its research and development, consulted users all over the country... press photographers, amateurs and professionals.

As a result in 1939, after four years of laboratory development, a radically different flash bulb was evolved which brought you the advantages you wanted, *in the form of the now well-known G-E Midget!*

Now, what about the future? If we were guided solely by profit, we might rest content in the knowledge that General Electric makes photoflash lamps for every need.

But we are equally concerned with providing the kind of flash bulbs that fit your needs best. That this is appreciated is indicated by this:

- ★ Today over half of the G-E flash bulbs bought are Midgets.
- ★ When the Signal Corps recently designed two new combat cameras, both were designed for Midgets!
- ★ At the recent Chicago Press Photographers' salon, 62 out of 80 photographers exhibiting use Midgets.
- ★ And in this year's New York Press show G-E Midgets helped get the top prize and many other winning shots.

## IMPORTANT REASONS FOR THIS TREND

1. **Plenty of light in the picture area.** Used in properly designed, practical-size reflectors, G-E Midgets can give normal coverage with smooth, overall light or extra punch for telephoto reach; can put more picture-taking light where you need it than do larger lamps in ordinary reflectors.
2. **Ruggedness.** G-E Midget's smaller oval-shaped bulb makes for greater strength and greater protection.
3. **Convenience.** You can change lamps faster. And, you get as many pictures with a pocketful of Midgets as you used to get with a bagful of bulbs.
4. **Uniform negative density** through dependably uniform timing that

makes for effective synchronization all the time.

5. **Positive Contact.** When you change lamps on the run, a twist of the wrist seats a G-E Midget so it can't pop out.

6. **Complete Coverage.** There's a Midget Photoflash lamp for every picture purpose, for black-and-white, color, infra-red, and focal plane use. Users say G-E Midgets can get 95% of all the pictures they want to make.

7. **Low Cost.** Midgets mean lower unit cost per picture taken... a decided help for you.

*Your preference surely confirms General Electric's policy on Photoflash development and its belief in the bright future of Midgets!*



**G-E MAZDA PHOTOFLASH LAMPS**  
**GENERAL  ELECTRIC**

Hear the General Electric radio programs: "The G-E All-Girl Orchestra", Sunday 10 p. m. EWT, NBC; "The World's Today" news, every weekday 6:45 p. m. EWT, CBS.

BUY BONDS FOR VICTORY . . . AND BUY MORE IN THE 5TH WAR LOAN



# CLASSIFIED WANTS ADS

**MINICAM PHOTOGRAPHY** has 64,242 paid A. B. C. monthly circulation: including all manufacturers, jobbers and dealers in the photographic industry; as well as well-known photographers, instructors and classes in photography, photo squads of the Armed Services, advanced amateurs, beginners, and the Technical Library of EVERY Army Air Base in America. These 64,242 readers are an influential market. Want-Ads: 10 cents per word, each insertion, minimum 15 words, payable in advance. All ads restricted to agent type. Forms close July 8 for August issue.

## WANTED TO BUY

SEND us your camera today. Will send certified check by air mail immediately. Items held ten days for your approval of our price. Free estimates. Trade-ins. Highest prices in the U. S. for photo equipment. "Cleveland's camera supermarket." Rotbart and Reitman, 1900 East 9th St., Cleveland, Ohio.

WE BUY, sell and trade all types of cameras and equipment. Get our price before you sell. Rosenfeld, 123 South 13th St., Philadelphia.

WANTED: Art Photographs. \$1.00 to \$5.00 each paid. Send prints to James Reed Company, Hollis 7, N. Y.

WANTED: 24x34 Anniversary Speed Graphic with accessories. Willard Walther, Hurley, S. D.

WANTED: Bantam Special or Retina camera. L. Rednal, 890 Sixth Ave., New York City.

WANTED: 8mm "art" features. Give description and price. Merrill, 402 N. 3rd St., Lawton, Okla.

WANTED: The following accessories for Makina 25—Focal plane shutter. Extension outfit. Roll holder and finder mask for 12 exposures on 120 film. Hinged lens shade. Holders. Edward Isaacs, 19 Schenck Ave., Great Neck, New York.

ACCESSORY BACK for Kodak Medalist New or, in good condition only used. Robert Clemens, Box 344, West Newton, Penna.

VETERAN needs 35mm. either: Argus A2, A3, CC, Kodak 4.5, 5.6, Jubilette. Memo, Hollis 7, Frankel, 441 Alabama, Brooklyn, N. Y.

WANTED: Argus or Perflex and case. A. Rich, 645 West End Ave., N. Y. C.

WANTED: Studio photographic coloring. Landscape and portrait (transparent oils). Write, Elizabeth Stuhlebreiter, Box 383, Libby, Mont.

WANTED: Rollei-flex or other reflex camera case. Write W. Allen, 175 Beach 130 Street, Rockaway Park, Long Island.

WANTED: Tele. Lens for Kine Exacta. Give detail and price. Phil Holmes, 906 14th St., Lagrange, Ore.

WANTED: Electric time to plug in enlarger. C. F. Lebow, 136 South Phillips, Salina, Kansas.

## FOR SALE

WELLS-SMITH will buy, sell or trade. Read our advertisement. Chicago 3, Illinois.

5x7" SPEED GRAPHIC. 4.5 K.A. film pack and case; perfect condition: \$137.00. 3 1/4x4 1/4 R. B. Model C. Graflex. Cook 4.5 lens, film pack, case; perfect: \$130.00. 8x10" View Camera; 6.8 Art. astigmat; three holders and case; perfect: \$275.00. Will buy any photographic equipment. W. K. Crosson, 4515 Grand River Ave., Detroit, Mich.

BARGAIN—Complete developing outfit, illuminated printer, roll tank, etc. Used twice. Box No. 364, Beach Haven, New Jersey.

ARGUS C2 and C3 with cases complete. Best offer. Levey, 735 Noble Ave., Bronx, N. Y.

FOR IMMEDIATE Delivery, U. S. Floodlights with No. 1 G. E. frosted bulb. Complete with rubber plug-in cord. Khaki finish. \$3.50. Same as above with beautiful black crackle finish and double throw toggle switch, \$4.95. Two-piece adjustable tripod with standard screw to fit any camera. \$3.50. F.O.B. New York. Gold Shield Products, Dept. M, 25 West Broadway, New York, N. Y.

TRIAMAPRO OUTFIT, new, \$940; 6 1/2x9, with F2.9 Dallmeyer Pentac, 5 Double Holders, Film Pack, Adapter, Case, \$100; 5x7 Zeiss Ica Jewel focusing type back, one Double Holders, 5x7 lens, \$110; Same with Tessar Diagon or Collinear, will quote; 3 1/4x4 1/4 British Sanderson with Collinear, .65; Rolleiflex, 6x13 Reflex Tessars, \$300; Stereoscopic, 45x107 Helars, \$200; New Leica Valoy and Vasec Enlargers; 5x7 Graflex with 8 1/2" F4.5, \$125; 5x7 Home Portrait Graflex with or without lens; 6 1/2" Coated Wollensak F4.5 in Rapax, new, \$102; 14" Collinear F7.7, \$100; 12" Triple Converter, Turner-Reich in Acme, \$100; 27 F1.5 Sonnar for Contax, \$150; Telefoto's and many other lenses. Many bargains. No lists. State your needs. Will buy, sell or trade. Wells-Smith, 75 E. Adams St., Chicago 2, Illinois.

9x12 MIROFLEX, Goetz F.4.8. Sell, or trade for Automatic Rollei-flex. Rick, 724 E. Elmwood, Burbank, Calif.

PORTRAIT STUDIO—For sale, this is a camp town. Camp Croft, just outside city limits. Studio has been operating since 1941. is modernly equipped and has well established business. Have shown a nice profit since opening each year. books can be examined. Have plenty film, paper, mounts. Have 8x10 Agfa portrait camera, 5x7 View camera and 2 Speed Graphics. A real opportunity for photographer and family. all commercial work you can handle. Stock and equipment inventories around \$10,000, reason for selling, two of the partners in army; \$6,000 cash or secured notes bankable for discount will handle. If you want a good investment write West Studio, 132 N. Church St., Spartanburg, S. C.

INDIAN relics, coins, minerals, miniatures, novelty shakers, Mexican goods. Glassware. Catalog 5c. Sistershop, Northbranch, Kansas.

FOR SALE—Exceptional prismatic French binoculars, 8x24, 1. F. case, \$40.00. Also two pair French Lemaire binoculars, C. F. 47 and 57mm., with cases, \$20 and \$25 respectively. Inspection privileges. 5x7 camera F4 French lens, holders, case, poor condition \$10.00. Ben Miller, Box 111, Ellenville, N. Y.

5x7 AGFA Universal View, extra 4x5 back; case, holders, 7 1/2"; Turner-Reich Convertible Anastigmat in Acme film shutter. Derry, 1911 Grove, Berkeley 4, Calif.

SELLING OUT FILMS—Stamp for list. 8 and 16MM. The Camera Man, 542 5th Ave., New York 19, N. Y.

COLOR TONE Any Photograph. Experience. Darkroom unnecessary. Mono. tone Set, blue, red, green, sepia \$1.25. Duotone Set—two tones on one print—blue and red and yellow and green, \$1.25. Special—Both Sets, \$2.00. Spectrum Chemical Laboratory, 625 Madison Ave., N. Y. C.

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ENLARGERS—Build your own. Kit of parts. \$6.00. Free particulars. Crescent Engineering, Box 251, South Pasadena, California.

QUALITY PHOTOGRAPHS from any snapshot. \$2.00 hundred, 82-29 60th Road, Elmhurst 3, New York.

8MM-16MM. home movies exchanged. bought, sold. Free particulars. Multiprisers, 1/1 Euclid, Bridgeport 4, Conn.

BEAUTIFUL Kodachrome Slide and list, csc. Art Slide Co., R-1, Canton, O.

HOME MOVIES you'll want—8-16mm. Sample lists, prices, 10c. Also, supply of 8mm., camera film. Special—P-8 Univex Proj. bulbs, 3 for \$1.00. Get yours now. MARSHALL, 413-M, Elmira, N. Y.

WORLD'S most beautiful girls! New releases by Bruno of Hollywood in 8 and 16mm. Also amazing Bargains and Glamour Newsreel. Complete lists and Kodachrome sample travel film a dime. Kenwood Films, 818 East 47th St., Chicago 15, Ill.

GLAMOUR GIRL Pictures—Latest. Best; Postcard size. Also Cartoons, Miniatures, etc. Big quarter-pound assortment, \$1.00 postpaid. Leadall Co., 126 Lexington Ave., New York.

ART PHOTOGRAPHS! Genuine 5x7 Inch Glossy Prints for the Art Student who wants only the best. Samples and Complete list \$2.00—None Free, James Reed, Dept. MK-1, Hollis 7, N. Y.

OUTSTANDING 8mm-16mm. films. Sound 16mm films. Lists 3c. John Demsey, 1613 Stewart, Youngstown, O.

BETTERPIX Outdoor Safety Film, 100 ft. 16mm., \$2.50, 25 feet Double 8mm., \$1.25. Free Developer, Finished subjects sold, exchanged, Sound Library. BETTER FILMS, 742 New Lots, Brooklyn 7, N. Y.

ONE DOLLAR brings "Surprise" assortment 8mm colorful titles! Guaranteed. LeMoine Films, 926 W. Austin Street, Nevada, Missouri.

BEAUTY Brevities, \$4mm., 50 ft. \$2.00; 16mm., 100 ft. \$4.00. Also comedy, war, glamour subjects. Lists free. Glamour sample disc. Keeley's 42-M, Corning, N. Y.

PIN-UPS, 180 glorious girl subjects! Samples 25c—Huge Bargain Pack \$1.00. Clover Novelty, Dept. M-32, Hollis 7, New York.

SOUND films for sale and rent. Send for catalogues. Jenkins' 16MM. Audifilms, Lewisburg, Pennsylvania.

GLAMOUR Special—(until Aug. 15); "Starlet Review," "Savong Girls," "Beauty Brevities," "Lorelei," each 8mm. 50ft., \$1.50 instead of \$2.00, 16mm., 100 ft. \$3.00 instead of \$4.00. Complete lists, glamour sample, dime. Jenkins, 392-D, Elmira, N. Y. Kodachrome 8-16mm. subjects too.

GLAMOUR Film showing six beautiful girls 50 feet 8mm. only \$1.50; 16mm., \$3.50. Wincholt Photo, Woodbine 24, Penna.

NEW 2x2 Slides 10-11. List, 2 samples, 25c. Art Transparency Company, Box 2084-P, San Antonio 6, Texas.

GEORGEOUS Girls—Big summer film sale. "Lorelei" and "Sarong Girls", 8mm—50 ft. \$1.50; 16mm—100 ft., \$3.00 each, to Aug. 15. '44. Comedy, travel and glamour films. List for 3c stamp. Audet, Box 6520-E, Philadelphia, Pa.

ART STUDY PHOTOGRAPHS for students. Nude Living Models, glossy finish 5x7. 4 different Photos \$1.00. Complete Set for \$2.00. Express shipments. State your age. Write for Free Catalog. Cavalier, Room 150, 5448 Stanton, Pittsburgh 6, Pa.

CAMERA Films—100 ft. 16mm. \$2.50; anachromatic Weston 64, \$4.85; 25 ft. double 8mm. Weston 24, \$1.89, prices include processing. Movie accessories, chemicals, bulk film. Free circulars. Fromader General, Davenport, Iowa.

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## Shooting July's Front Cover with Ansco Color!

BY ALAN FONTAINE

ONE of the most exciting visual experiences. I have ever had, was watching the surface of the Mediterranean Sea one evening. It had a strange bluish-white glow—a phosphorescence that seemed to pulsate with life. The scene was tremendous and I haven't forgotten it. In planning the cover of this issue, I wanted to recapture some small part of that experience.

Now, you can't take a photograph of phosphorescence and expect it to mean very much, so I went further with the image. Would it be possible to retain the phantasy of the scene if a person was

introduced? Just how would you relate the person to the surrounding atmosphere? These were the artistic problems.

Choosing the model was exceptionally difficult in this case. She would have to be an ethereal type—someone fitting into the mood of the image, and not a "smile baby" eating breakfast food. The coloring of all her features, as well as her complexion entered into the selection. After looking at many color shots I finally decided on a model who combined great beauty with ethereal quality.

With any other photograph, before attempting to light and compose, there must be a motivating idea and a plan for carrying it out. In the first phase, I made several sketches on a piece of tracing

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paper, trying to work out one that approximated the mental image. This was arrived at after considerable rearrangement of detail and the addition of shells to the composition. I felt that they added solidity to the basic structure and furthered the impression of a strangeness of form. Choosing the shells was another problem—almost as great a one as that of choosing the model; after all, you can't apply to an agency for shells. These particular ones were found hiding in the inner sanctum of a department store. They had interesting contours and just the degree of opalescence that I was after.

To create the impression of a flickering, diaphanous light in the background, I used a large piece of glitter cloth composed of bits of broken mirror. The illusion of bubbles and luminosity was achieved by keeping this out of focus. The "bubbles" are no more than good old circles of confusion. This cloth was about three feet in back of the model. It was illuminated by a five hundred Watt spot on one side, and a fifteen hundred Watt spot on the other. Pieces of green and blue gelatin served to color these light sources. I found in examining the color of the Ansco transparency that fidelity to the original tonal scale was very accurate. The intensity fell off slightly, but I calculated for this in the reading. The lights were both about a foot to two feet from the background, and gave good ranges of tone at this distance; both the green and blue had the depth and richness of the original setting.

Lighting the shells presented this problem: how would it be possible to show texture and contour, and at the same time pick up some of the luminosity of their surfaces? This was solved by placing a two thousand Watt spot directly above

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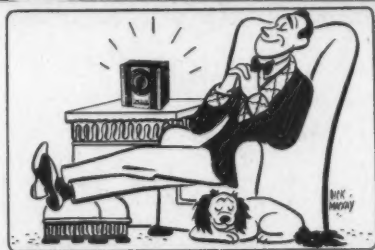
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the setting. A very light blue gelatin placed over this spot, served to "cool" off the shells and add an element of eeriness. Again the rendition of tone was faithful to the original and picked up all the subtle gradations. In this instance the light source was about four feet above the shells.

Strangely enough, lighting the model presented no new problems. Sticking to the simplest approach, I placed one five hundred Watt spot at about a forty-five degree angle, and tried to bring out the facial contour with the main concentration around the eyes. A fifteen hundred Watt flood served as a fill-in, and was placed slightly to the left of the camera. No colored gelatins were used in either case.

Now comes that inevitable question: how true is the rendition of flesh tones? It is very close to the original. In this case I was totally satisfied and felt that the original tonal plan had been fully realized. I tried different exposures, and found that f18 at a second was the most

satisfactory. This can only give you the vaguest idea, because there are so many variables. The ratio between highlights and shadows would depend pretty much on the effect you are after. Let us say that in this instance, it was between one and a half and two to one. Somebody will probably come along with another ratio.

How close does the result come to the inspiration that was born on the Mediterranean? Well, that's a tough question. We should always strive to produce something that is close to the mental image. Only by mastering our technique, and understanding our capacities, can this be achieved. Color photography can be an exciting experience; but, it must be based on a capacity for sound execution and a heightened observation of life.

The August issue of Minicam Photography will include two reports from amateurs on developing the new Ansco color film at home. This long awaited film and kits to develop it may go on limited sale, in some parts of the country, within the next three months.—Ed.

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## CAMERA CLUB

NEWS AND IDEAS

SOME members of ATLANTA CAMERA CLUB have recovered sufficiently to report a recent print analysis session. Seems Leo Skvirski was the sole judge. Objecting to the tone of the highlights in a print, he borrowed a crayon from someone and proceeded to give an impromptu and broad demonstration of retouching, to the consternation of the assembled group. No one protested.

From this print Leo turned to "Air Raid," a picture of an elderly man hurling defiance at raiding airplanes overhead. He studied the print from all four sides and decided it needed better cropping. So Leo unsheathed his scissors and cropped bottom and sides until the 14x17 print on a 16x20 mount was reduced to much smaller proportions.

But not without protest. At the first snip of the scissors, the maker, Leonard Rosinger, rose to interrupt Leo's fun. "Please . . . I was planning to send that print out to a salon!"

As the snipping (or sniping) continued, Rosinger protested still further, declaring, "Nicholas Haz says, 'If the maker likes a print, that is all that's necessary' . . . and I like that print."

"But I don't," countered Leo, "and that's all that's necessary." By that time the print had become approximately 8x12 on a mount of the same dimensions. There's no stopping this Skvirski.

New officers of the MAYWOOD CAMERA CLUB, Hasbrouck Heights, N. J., are: President, Otto Riemenschneider; Vice-President, A. C. Strahlendorf; Secretary, Mrs. C. L. Everson; Treasurer, Ralph Sneath. The club is preparing a show to be hung in the Fox Theatre, Hackensack.

THE MIAMI PHOTOGRAPHIC SOCIETY is planning to send out its traveling show as soon as a schedule of clubs desiring an exchange is arranged. For further information and available dates write the secretary, Fred J. Gommo, 46 Northwest 94th Street, Miami Shores 38, Florida.

The Palace of the Legion of Honor Museum, San Francisco, recognizing the increasing in-

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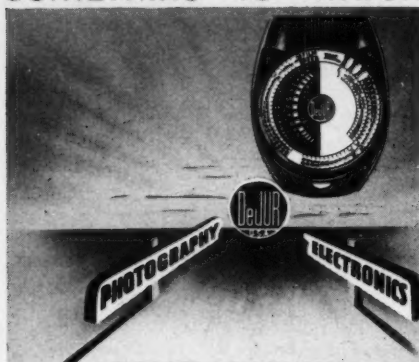
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terest in color photography, devoted one of its larger galleries to an exhibit of sixty-five colored prints made from Kodachrome transparencies taken by members of the PHOTOCHROME CLUB of San Francisco. This up and coming organization is the first color photography club to be formed west of Chicago, and is one of the first in the country. Organized in 1942, the membership now totals 65 enthusiasts. Officers elected for the coming year are: President, Dr. Max Wassman; Vice-President, Catherine Bancroft; Treasurer, Robt. Park; Secretary, Harry Sickles.

It would be unthinkable for any club or social organization to overlook making record shots of all its principal functions; that is any club but a camera club. With them it's different; perhaps recording social functions is just too simple or maybe it's another one of those cases of the shoemaker's boy having bare feet. However we are informed that the executive committee of the TOLEDO CAMERA CLUB has decided to become photo-conscious, and like other clubs, they are going to take pictures of themselves. Plans are being made to tell other people what they are doing photographically. Gardner Deye has been appointed official photographer and everyone will help to make the club album of interest to prospective members.

Dassonville's Charcoal Black projection paper is back on the market again. This is good news to camera clubbers who made pictorial photographs and paper negatives.

The third Chicago International Salon is attracting much interest at the Chicago Historical Society, where it may be seen throughout the summer months. The jury, Adams, Crossett and Lootens, selected honor prints from the 13 receiving the top score of 15 points: First, "Post War Planning," by Michael Roll; Second, "Round Up," by Canadian Harry Rowed; Third, "Snowed In," by John Doscher; Fourth, "Summer Snow," by Cedric Wright, and Fifth, "Eighteen Ninety-Three," by Paul K. Pratte.

Vernon Leach made this shot during the judging festivities in Chicago. Let's be different and read from right to left: Mrs. Anne Pilger Dewey, Ansel Adams, Edward C. Crossett, his daughter, and Stuyvesant Peabody.



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There's a want ad in Highlights and Shadows, monthly publication of the WOMAN'S PHOTOGRAPHIC SOCIETY of Cleveland for "an Argus C-2 or C-3 35 mm. with synchronized lens finder."

GLOUCESTER COUNTY CAMERA CLUB, Philadelphia, hit a new high in entertainment last month. A galaxy of stars from the photographic world, Robert Barrows, Gottlieb Hamfler, Arnold Stubenrauch, and John Hogan each explained his own method of making exhibition prints.

While our primary interest these days is in winning the war, much consideration is being given to post-war activities. There is much to be done now to help injured soldiers and sailors rehabilitate themselves physically, mentally and socially. The Medical Corps is doing much more than is generally known, but it needs the cooperation of groups in civic life to stimulate interest in many things that will afford these boys a new horizon.

It has been emphasized that these boys must get out of doors. Hiking clubs have been suggested, but who ever heard of a G. I. wanting to hike for pleasure? So what?

How about encouraging these men to wander around the countryside looking for pictures? That would appeal to any snap-shooter and that is just what is suggested.

Fixed focus cameras (Brownies and such) are badly needed now.

Won't you look in your attic, basement or trunk and send them along for this worthy purpose? They may be sent to FT. DEARBORN CAMERA CLUB, 75 E. Wacker Drive, Chicago 1, Ill., or to J. P. Wahlman, 175 West Jackson Blvd., Room 1235, Chicago 4, Ill.

Your donations will be promptly forwarded.

CHICAGO AREA CAMERA CLUBS' ASSOCIATION officers for the coming year have been reported as follows: President, Paul R. Cunliffe; Vice-President, Anne Pilger Dewey; Treasurer, O. B. Turbyfill; Recording Secretary, Dorothy Tirschel; Corresponding Secretary, A. G. Falk, 30 West Chicago Ave., Chicago. Other board members are: Earl R. Bennett, Louise K. Broman, C. H. Heath, Burton D. Holley, J. J. Kelly, and F. L. Purrington.

RETLAW CAMERA CLUB of San Francisco has originated a competition which has been adopted by the BAY AREA COUNCIL OF CAMERA CLUBS. Member clubs compete against each other, accumulate points, and the winner will receive a suitable trophy. Baseball's big league pennant race might serve as a model for photo-league competition yet.

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Enlargements

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## GADGETS, KINKS AND SHORT CUTS

We pay from \$2 to \$7.50 for any Gadget, Kink, or Short Cut accepted by this column.

### Simple Device Makes Small Films Out of Big Ones

THESE DAYS it is not always so easy to get the size roll film that is wanted. If film is desired in some hard to get emulsion type then the task really becomes complicated.

Two pieces of wood and a few hinges will make an excellent film cutter and may be used



to cut down any larger roll film to the size desired.

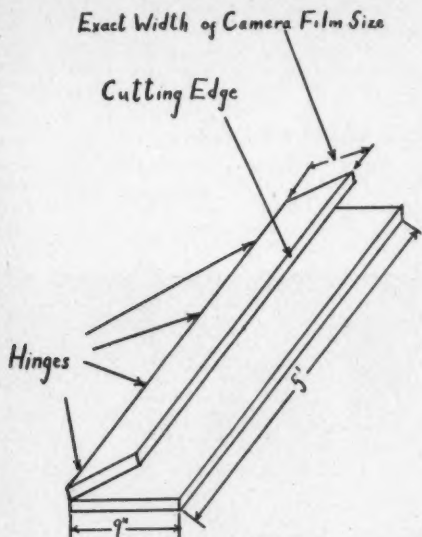
One piece of wood should be 9" by 1" by 5' long and the other may be the exact width of the film being used by 1" by 5' long.

Both pieces must be cut straight and square, the edges beveled off and the surfaces should be sandpapered down to a smooth finish. Three or four hinges are used to hold these pieces together as the photos and diagram show.

Assuming No. 116 roll film is to be cut down to size No. 120 this would be the procedure: If the film is Orthochromatic it may be cut



down using a red light and until familiarity is attained with this cutter it is wise to work with



Ortho, as Pan films would require total darkness.

The 116 roll film is opened all the way and the reels discarded. It is then laid, film side down, on the larger board and the smaller one





## COLOR SLIDES

**Flash!!! ROME! MALTA!**  
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Color Slides of important points of interest in the European theatre of war featured in today's headline news, as well as war airplanes, and slides of our battleships from paintings by Lt. Commander Arthur Beaumont.

<p>Venice, Italy— Rome and Naples Tunisia Malta and Yugoslavia Athens, Greece (2 sets) Turkey</p>	<p>Palestine (3 sets) Egypt (4 sets) Navy Ships in Action (2 sets) War Planes in Action (3 sets)</p>
---	--

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is hinged down on it. Figure 1 illustrates this step. A sharp knife is then run along the edge of the smaller board and this cuts it to the proper size.

The film is now reeled up backwards on the proper size reel and it is then ready to be placed in the camera and used.—Tracy Diers.

### Lens Cap For Reflex Camera

METAL 35MM CARTRIDGE containers fit perfectly on the lenses of some reflex cameras, and may be made into lens caps. For larger lenses, metal covers from various other kinds of cans may be used; the one described



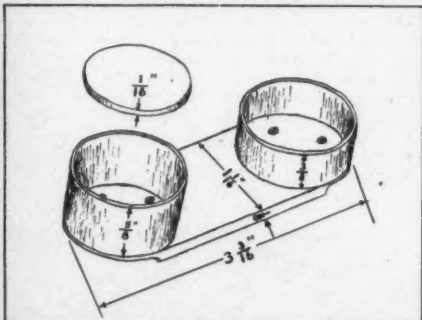
here was made to fit a Marvelflex, and it takes less than an hour to complete.

To make the cap, cut one end of a cartridge  $\frac{3}{8}$  inch from the end, and cut the other piece  $\frac{3}{8}$  inch from the end. Put these cups over the two lenses and measure the distance



from the far end of one cup to the far end of the other. On a Marvelflex this distance is

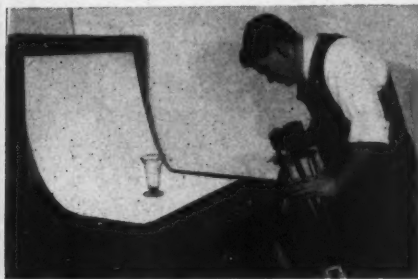
$3\frac{3}{16}$  inches. Now measure the width of the caps which is generally  $1\frac{1}{16}$  inches. Cut a piece  $3\frac{3}{16} \times 1\frac{1}{16}$  from thin metal which may be brass, sheet galvanized, copper, or what have you; even thin wood. If the piece is metal, bend a lip on the two sides  $\frac{1}{8}$  inch high to give the bracket rigidity. Draw a line through the center of both sides of this bracket, this will be  $\frac{1}{32}$  inch. With the two caps on the camera, place the bracket over them with the lips facing away from the camera. After determining where the holes should be, drill with



a #40 drill. Now place the bracket over the caps again, and mark the holes on the caps with a pin or pencil. After removing the caps, drill #40 holes through them at each of these marks and install 2-56- $\frac{1}{4}$  inch brass screws with the heads towards the lens. The plate is held on by 2-56 nuts. Tighten and cut the remaining portion of the screws as close as possible. Number and placement of holes is a matter of preference. The inside of the caps may be lined with thin felt or other soft material, which is held in place by rubber cement or glue. The edges of the caps may be smoothed with fine emery cloth and the outside painted with aluminum paint. Take care not to leave any paint in the caps as it may damage the lenses. The completed lens cap may be left on while the camera is in the case, as most cases are designed to accommodate them.—P. L. Miles.

#### Movie Screen Makes Excellent Background

A DESIRABLE THING to have when photographing small objects is a clean white background. To obtain a smooth white continuous effect, it is necessary to extend this back-



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1. Accommodates any size film up to 11x14, including aerial film.
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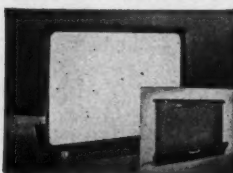
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ground up in back of the object being photographed.

A movie screen has all the features that a white background should have. The best type for this purpose is the unbeaded variety, although the beaded type will add quite a sparkle to the picture.

After it has been used it can be readily rolled up, thus keeping it truly white and, of course, there will be no wrinkles.—*Tracy Diers*.

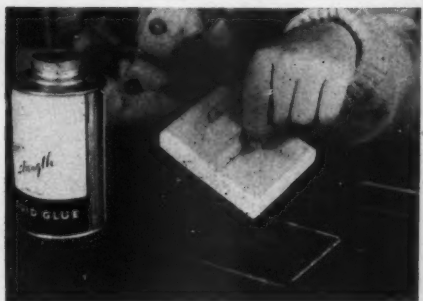
## Speedy Mounting of Photo-Prints

IF YOU ARE confronted with the job of sticking great quantities of prints in albums, here is a method that uses glue, is speedy, clean and doesn't allow the glue to get all over the edges of the print. It can be called an "offset" glue transfer process, and here is how it works:

Cut a piece of wood  $\frac{1}{8}$ " smaller all the way around than the prints you wish to mount. Put a handle on one side and sandpaper the other



side relatively smooth. Now you have an applicator, with a flat surface; slightly smaller than the back of your print. Let's call it the "transfer block." Next take a piece of glass, ample in size, and pour some glue on it. Rub



this transfer block around the glue on the glass, pressing hard so that there is only a thin film of glue on the block. Then, with the print face down, press the block on the back of the print. This will transfer an extremely thin film



of glue almost to the edge of the print. The print can now be picked up and stuck in the album. The  $\frac{1}{8}$ " clear around the edge of the print that has no glue, will allow you to pick up the print without getting your fingers sticky and will allow you to shift the print so it is square on the page of the album. It also forestalls any oozing of glue over the edge.

If the glue is used sparingly, it won't build up on the glass while prints are being mounted. After the job is done, the transfer block and glass can be cleaned with hot water.

If the prints are all sorted and the album ready, twenty prints can be mounted in ten



minutes. Obviously, there must be a transfer block made for each size of print; but the blocks last for years and require very little effort to make.—*Jack Mellinger.*

#### Viewing Back For Roll Film Camera

A VIEWING BACK can be used for the first picture of a roll-film folding camera by simply attaching a strip of waxed paper, or tissue paper, the size of your film, to two film spools and putting this in your camera instead of the film.

Use a tripod or some other firm support, set your shutter on time and open it to obtain accurate focus and depth of field. After composing, focusing, etc., close the shutter, remove the waxed paper, and put in the film. Be very careful not to move the camera while loading the film.—*Bill Klein.*

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ART-CAM, 225-06 139th Avenue, Springfield Gardens 13, N. Y., announces that it has Jecto-Brom glossy enlarging paper in stock and ready for immediate shipment. This is a fast bromide type single weight projection paper. It is available in size 8 x 10, normal contrast only and is sold on a money-back guarantee basis. Twenty sheets sell for \$1.00 and a complete price list may be obtained from Art-Cam.

### Photographic Tracing Cloth

DI-NOC MANUFACTURING CO. 1700 London Road, Cleveland 12, Ohio, is manufacturing a Photographic Tracing Cloth which is waterproof and is sensitized with an extremely slow, high contrast orthochromatic emulsion suitable for contact printing. It is ideal for making line positives or negatives and the emulsion face of the cloth is properly matted to take penciling, inking or typing.

It is recommended that Di-Noc Photo Tracing Cloth be developed in a high contrast developer, such as D-11; and a yellowgreen, or orange safelight may be used. On development, this tracing cloth gives intense opaque blacks, yet the emulsion is relatively thin. Consequently, it will visibly fix out in about one minute in a reasonably active fixing bath; a total fixing time of five minutes is ample, and the cloth will be sufficiently washed in five minutes. When completely dry, it lies perfectly flat.

### News From Willoughby's

**CORRECT EXPOSURE IN PHOTOGRAPHY**, Morgan and Lester's new book, is on sale at Willoughby's, 110 West 32nd Street, New York 1, N. Y. The book contains 123 pages on exposure meter methods, motion picture photography, Kodachrome and Kodacolor, negative density range, film speed ratings, gamma control, enlarging and many other subjects. There are 80 illustrations and many graphs and formulas. The book sells for \$1.50.

Willoughby's also have Dover 35mm. film on sale for 95c. The regular price for 36 exposures in a daylight loading cartridge is \$1.00. The film has a Weston daylight rating of 80 and Tungsten 64.

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Fourteen new sets of six each Kodachrome Transparencies on countries of the Mediterranean should meet with interest owing to their timely release. A set of six slides sells for \$3.00.

As an added feature, each set of American Masterpieces will contain a complete printed description of each slide, listing valuable technical and historical data of the outstanding points of interest in each scene.

Over 700 2"x2" Kodachrome slides are available in the American Masterpiece line cover the entire world. Complete catalogs listing each slide are available upon request to American Masterpieces, Bell, California.

## Adjustable Easel

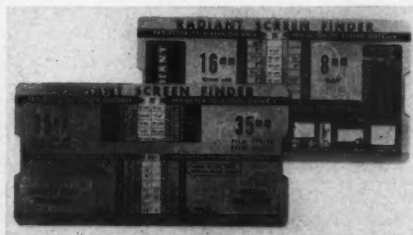
THE 1944 Kings Model No. 44 adjustable easel, 5 x 7, is available in limited quantities, through Intercontinental Marketing Company, 95 Madison Avenue, New York 16, New York. It is made of metal and is for paper sizes 3 1/2 x 5, 4 x 5, and 5 x 7. A set screw permits sliding band to be kept in every desired position. List Price \$2.45.

## Pocket Scale for Movies and Slides

A NEW "Screen Finder" for users of motion pictures, slide-films, slides and opaque projectors is released by the Radiant Manufacturing Company, Wrigley Bldg., Chicago 11, Ill. This convenient slide pocket scale shows at a glance:

1. The proper screen size for each distance between screen and projector with a given lens.
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The Radiant Screen Finder is easy to read, durable and compact. It answers all "movie"



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# Calling all Cameras!

By ARTHUR BRACKMAN

A SURPRISINGLY large number of letters reaching the photographic agency with which I am engaged come from amateurs who want to be professionals.

Now, there is nothing strange in that desire.

(Radio amateurs have become professionals; the transition is frequent in sports; and the development of every new technology has induced numbers of those who were first dilettantes to become serious full-time workers.

But the frequency of these letters and their note of curious insistency, the grim determination of Nancy Smith of Bridgeport, who owns a Kodak, to become a full-time professional photographer constitutes, it seems to me, a commentary on what Henry Mencken would have called the State of the Republic, and a moral which should not be ignored by our post-war planners.

It is hard for me to describe precisely the (insistent tone) of these folks who want to go into the business of making their living at photography. Sometimes they are insurance salesmen, or installment-house collectors, or painters, or dentists. But they are desperately eager to give up their other work, and to concentrate all their time and energies in making pictures. If I write them I think they are foolish to consider giving up an assured income for a catch-as-catch can career of free-lancing their answer is they are willing to take the chance. If I tell them free-lancing is slim pickings they reply there is always room at the top. There is simply no discouraging them and the surprising thing is that a number of them have made good after over-riding my discouraging advice.

But more significant, it seems to me, is the light this situation throws on the phenomenal rise of photography. It is my contention that photography has gone over with a bang because men in our day are starving for self-expression. The slow, steady elimination of small businessmen and small craftsmen, the insidious infiltration of huge corporations that dominate our work have made millions of sensitive people yearn inarticulately for some sort of restoration of the individualities. Their grandfathers and great-grandfathers pursued small trades or handicrafts and insulated their personal dignity and integrity; today's people live in an inescapable round of cog-wheel work, canned music, canned theatre, and syndicated chain journalism and they don't like it. It leaves them half-men.

That is why the more sensitive among them will risk almost anything to escape back to themselves. Photography, they find, affords them an avenue.

In photography their spirits, minds and hands get a first-class work-out. The spirit catches the light of a mood; the mind's eye visualizes it, the hands carry out the mind's command. Presto: a miracle has been performed: a vision of the soul is engraved on imperishable celluloid. And in the process the worker is enriched, stimulated, inspired and given a sense of fulfillment.

In the darkroom, the hands' old function of working with tools is revived: skill, dexterity, manual and mental cunning are called into play, a man is on his own, and he likes it.

Now here is where the post-war planning comes in. Our post-war plans should make easier the road to self-expression. It seems to me that this truth should be held self-evident, that the right to express one's self is an inalienable aspect of the

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right to life and the pursuit of happiness, that men who are deprived of this opportunity grow morose, frustrated, embittered, and apt to look around for dictators or scapegoats; they do not make the best type of citizens.

When an amateur photographer writes in that he has quit his salaried job, mortgaged his house, and is going to be a photographer henceforth, come hell or high water, he is saying more than merely that he dislikes what he's been doing and prefers picture-taking. He is indicting the growing rigidities of a set-up which has evidently so long denied him his badge of individuality that he is now willing to risk anything to gain it.

Sensitive people are streaming into photography because photography is the closest artistic frontier. It is one of the few remaining things in which one man working with a few relatively simple devices and materials can, with his own hands, produce objects of artistic merit, spiritual significance, and satisfying aesthetic content, and in which almost the entire job from start to finish is done by him personally.

Song writers, columnists, singers, musicians—none of these retain today a fraction of the independence of work and living afforded the photographer. He can be, if he be skillful, the legitimate descendant of the carriage-maker who, in his back-yard, built fine wagons five hundred years ago, or the craft jewelry worker who, in his attic work-shop turned out immortal brooches. He can be, if not an artist, at least a craftsman. And in this day and age that is a rare privilege,—one that should be extended to more and more people as part of the Four Freedoms, our soldiers are today fighting on the mainland of Europe, to save.

The Third Annual Salon of German Shepherd Dogs will be hung in Marshall Field and Company's Crystal Corridor, Chicago, Ill., August 20th through September 8th, and at the German Shepherd Dog Training Club of Chicago, Inc., 3400 River Road, Franklin Park, Ill., September 10th. Additional showings will be announced later.

This fine breed is daily performing services to man, leading the blind, serving in the armed forces, guarding our homes and families.



## Positive Film For Negatives

(Continued from page 37)

sun, 1/5 second at f4.5. Along the seashore and over water, sun bright, 1/50 second at f4.5 to f6.3.

When using positive film for copying printed matter, take the meter reading from a plain sheet of paper the same color and tone or shade as the sheet bearing the printing.

Positive film can be used successfully for landscape photography. "But how about the clouds?" you wonder. Although color filters normally are used with pan or ortho film to make clouds register properly, it is possible to photograph cloudy skies successfully on the color-blind positive film, provided one of two or three tricks is used.

When the clouds are the main item of interest in the picture and are decidedly prominent, all you need do is give a short enough exposure. You can point the exposure meter directly at the clouds, and use the direct reading.

The best way to record clouds on positive film is to use a polarizing filter over the camera lens. It happens that some of the light reaching your camera from the sky is always polarized. Therefore if you look through a polarizing screen and rotate it until it blocks the polarized sky light, the sky appears darker. This effect is most noticeable in directions at right angles to the sun. In the early morning and late afternoon, the greatest sky-darkening effect can be produced by pointing the filter north, south, or overhead. At noon, the darkening will be greatest anywhere near the horizon.

(Continued on page 100)



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While the sky is darkened by means of a polarizing screen, clouds are not. Therefore the clouds will show in the picture, against the darkened sky. The reason clouds do not normally show in photographs is that they reflect the same degree of actinic light as the unobstructed sky. With a polarizing screen, you can obtain intermediate degrees of darkened sky tone simply by rotating it to permit some of the polarized light to reach the film.

While positive film can be used without difficulty for photographing groups of people at the beach etc., its use for making close-up portraits is not satisfactory. Because of its color-recording characteristics, the film will "see" every skin blemish that is red, brown, or orange in color. This may be all right if you are photographing the champion freckle-face of the county, but in most cases it means some extra print spotting.

Positive film is excellent for photomicrographs of objects for which red, green, orange, or yellow sensitivity is not required. Because of its sensitivity to blue and the fact that most microscope lenses are reasonably well corrected in the blue region of the spectrum, sharp images are produced without the use of a filter. Parts of specimens dyed red or other color to which the film is insensitive will be recorded dark or black; and this often improves contrast. For the cheap microscope, positive film seems generally better than more costly pan or ortho types.

On positive film, it will pay to use a tripod whenever possible, enabling a smaller lens opening and slower shutter speed.

Handle positive film in the darkroom by the same safelight lamp you use for enlarging paper. You will find that the image clears more quickly in the hypo than when other negative materials are used. If you wind the film on a reel for drying, allow plenty of slack for shrinkage, especially in humid weather when drying is by fan with or without heat.

## PHOTOGRAMS

(Continued from page 30)

### Materials

Many common household objects and materials, whether transparent, translucent, or opaque, will give interesting photogram patterns. Such objects as combs, goblets, hair-curlers, clothes pins, springs, shavings, spectacles, marbles, silverware, kitchen utensils, screens of strainers, screws, wire, string, and rope can be used. Rope or cord made of sisal is especially effective as the fibres projecting from the surface produce a very intriguing image. Natural specimens such as feathers, leaves, blossoms, petals, and stems are all suitable. Materials like celluloid, glass, foil, cellophane, and the transparent plastics will give interesting effects, especially in abstract work. Sheets of paper or thin metal when sliced, pierced, slotted, then curved, folded, or rolled into various forms; will produce images that are apparently completely foreign to the original object.

### Title

Since a photogram is a completely imaginative representation it is best to have a definite idea, arrangement, or pattern in mind before starting the setup so that it can be expressed in a coherent unified manner by the use of common everyday objects and materials which are selected to convey the original idea or intent. Otherwise the final photogram may be just a conglomeration of conflicting ideas and impressions. The selection of a suitable title for a photogram should involve some thought since it should express either the idea or the intent rather than simply an enumeration of the articles used in making it, especially since the articles frequently are completely unrecognizable in the print.

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# SALONS AND EXHIBITS

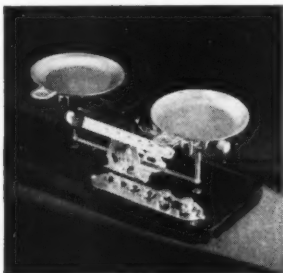
★Follows P.S.A. Recommended Practices

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	★Third Chicago International Salon of Photography.				Chicago Historical Society, North Ave. and Clark St., Chicago, June 5-Sept. 5
Exhibit to see	★San Francisco International Salon.				The de Young Museum, Golden Gate Park, San Francisco, Calif., June 11-July 4
Exhibit to see	★Thirteenth Detroit International Salon of Photography.				The Detroit Institute of Arts, Detroit, Mich., June 13-July 9
Exhibit to see	Sixth Annual Finger Lakes Salon of Photography.				Cayuga Museum of History and Art, Auburn, N. Y., June 24-July 24
Exhibit to see	★Seventh Memphis National Salon.				Brooks Memorial Art Gallery, Memphis, Tenn., July 2-31
July 15	★1944 Annual International Salon of Muncie Camera Club.	Joe Sanders, Salon Chairman, Muncie Camera Club, 122 W. Charles, Muncie, Ind.	4	\$1.00	Arts Building, Muncie, Ind., Fairgrounds, July 30-Aug. 5
July 21	★Fifth Annual North American Salon of Photography.	Nicholas De Lucia, Salon Chairman, 5211 San Francisco Blvd., Sacramento, Calif.	4	\$1.00	Crocker Art Gallery, Sacramento, Calif., Aug. 1-31
August 5	Third Annual Salon of German Shepherd Dog Photography.	Chester A. Madison, Salon Chairman, 7874 Cressett Dr., Chicago 35, Ill.	4	\$1.00	Marshall Field & Co., and German Shepherd Dog Training Club of Chicago, Chicago, Ill.
August 12	★Indianapolis International Salon.	Clark S. Wheeler, Salon Secretary, Indianapolis Camera Club, 931 N. Meridian St., Indianapolis, Ind.	4	\$1.00	John Herron Art Museum, Indianapolis, Ind., Aug. 24-Sept. 27
August 31	★Fifth-third Toronto International Salon of Photography.	F. L. Harvey, Salon Secretary, 3019 Queen St. E., Toronto, Canada.	4	\$1.00	Eaton's Fine Art Galleries, Toronto, Canada, Sept. 11-23
August 31	Ninth Western Ontario Salon of Photography.	A. E. Adams, Salon Chairman, London Camera Club, 923 Maitland St., London, Ont., Canada.	4	\$1.00	Elsie Perrin Williams Memorial Public Library and Art Museum, London, Ont., Canada, Sept. 15-Oct. 7
September 6	London Salon of Photography, 1944.	F. J. Mortimer, Hon. Secretary, London Salon of Photography, 26-27, Conduit Street, New Bond St., London, W. 1.	Any	5s	Galleries of The Royal Society of Painters in Water Colours, 26-27, Conduit St., New Bond St., London, W. 1., Sept. 16-Oct. 14
September 23	★Fourth Annual International Salon of the Victoria Photographic Association.	H. G. Cox, Room 4, 640 Fort Street, Victoria, B. C., Canada.	4	\$1.00	Empress Hotel, Victoria, B. C., Oct. 22-Nov. 5
September 30	★Third International and Tenth Western Canadian Salon of Photography.	Henry Bawden, Salon Chairman, Manitoba Camera Club, 318 Smith St., Winnipeg, Man., Canada.	4	\$1.00	Winnipeg Civic Auditorium Art Gallery, Winnipeg, Canada, Oct. 14-28
October 7	★Fifth Annual Vancouver International Salon of Pictorial Photography.	W. S. Kals, Salon Chairman, 933 West Georgia St., Vancouver, B. C., Canada.	4	\$1.00	Vancouver Art Gallery, Vancouver, Canada, Nov. 3-23
October 8	1944 Atlanta National Salon of Photography.	Mrs. George T. Bird, 685 E. Morningside Drive, N. E., Atlanta, Ga.	4	\$1.00	Nov. 1-15

The Fourth Annual Ozarks Salon, which was to be held September 3-17 in Springfield, Missouri, has been cancelled.

# Kodak Bulletin

**Scales Reinstated**—Kodak Studio Scales, either Metric or Avoirdupois, are again available. (The Metric System scales have been "out" for a little over a year.) These scales can be purchased under the "one only" provisions of the scales, balances, and weights Limitation Order L-190.



For that essential accuracy

Hence you need no longer attempt the thankless job of keeping house in your darkroom without a good set of scales. The Kodak Studio Scales are designed and made specifically with darkroom requirements in mind. Metric System and Avoirdupois System Scales are identical save for calibrations and for the set of metal weights with which each is equipped. With either, accuracy is paramount. Price, either Metric or Avoirdupois, \$4.50 each.

## Color Prints in Special Sizes

Of course you are familiar with Kodak Minicolor Prints, which are available in three standard sizes—2X, 5X, and 8X (about 2 1/4 x 3 1/4, 5 x 7 1/2, and 8 x 11 inches, respectively). Kodak Minicolor Prints in *Special Sizes* may now be had.

This is the setup. When, through your Kodak Dealer, you order your prints you may specify such nonstandard sizes as 4 x 5, 6 x 8, 7 x 9, 8 x 10, and so on, up to 11 x 14. The charge for prints up to and including 8 x 10 is \$6 each; for prints over 8 x 10 and

up to 11 x 14 the price is \$9.50 each.

The proportions of the regular Kodachrome Transparency are such that un-cropped enlargements to 8 x 10 or 11 x 14 aren't quite possible. It is necessary, therefore, for you to indicate which end of the longer dimension you prefer to have cropped. You may even crop a portion of the transparency for selective enlargement. Your Kodak Dealer will be glad to help you.

The criterion, in selecting transparencies for enlargement as Kodak Minicolor Prints, is to concentrate on those which show maximum detail and clarity and a relatively low degree of contrast.

**For Safekeeping**—Most of us have camera-fan friends in the Service, an increasing number of whom are finding it possible to have and use their cameras. That's fine. But there's a point worth remembering—let's help



Safety for negatives

them take care of the priceless negatives they are accumulating. If the negatives are sent home—and that is the best procedure—see that they are filed in a negative album. There's no equal to such an album as a safeguard against damage or loss. And to chuck those war-story negatives into some "miscellaneous department," as the average snapshotter often does, is downright criminal. Ask your dealer about Kodak Negative Albums; there

are several sizes, ranging from miniature to 5 x 7. The miniature album gives safekeeping to 200 negatives; the larger sizes hold 100 negatives each. An index page is included.

## Reconnaissance in Color—

Color photography has come a long way, much farther than many of us suspect. We're familiar with Kodachrome for 8- and 16-mm. movies, and for miniature



Color tells the full story

and professional cameras. We know something about Kodak Minicolor Prints in several sizes; and we may have heard about Kodachrome. Kodachrome for snapshots, of course, has become part of our everyday experience.

But did you realize that Kodak has a color film in constant use by the Army Air Forces—a color film for reconnaissance, a color film that can be processed in the field for immediate use? It is called Kodacolor Aero Reversal Film. It is by far the fastest color film; it has haze-cutting contrast, and—because it reveals details in full color—it gives new usefulness to aerial photography. It is supplied in rolls suitable for the big aerial cameras.

As a factor on today's battle fronts, Kodacolor Aero gives Kodak still another reason for feeling a sobering sense of kinship with the men in combat. And as a portent of things to come in civilian photography after Victory, Kodacolor Aero is definitely significant, something to remember and to watch.

## EASTMAN KODAK COMPANY



# CORRECT EXPOSURE WITH A KODAGUIDE

**KODAGUIDES** provide quick, easy exposure readings. Handy to carry; vest pocket size. *And most of them cost only a dime!*

**Outdoor Kodaguide for Kodak Films:** Dial calculator for Kodak Verichrome, Super-XX, Plus-X, and Panatomic-X Roll Films (including miniature sizes). 10c.

**Kodak Indoor Guide for Black-and-White Films:** Dial calculator for Kodak Super-XX, Plus-X, Verichrome, and Panatomic-X Roll Films and Packs with Photoflood and Photoflash lamps. 10c.

**Kodacolor Exposure Guide:** A dial exposure calculator for many types of subject and various outdoor daylight lighting conditions. 10c.

**Ciné-Kodak Outdoor Guide:** For Ciné-Kodak Films, including Kodachrome, in daylight. Dial type. 10c.

**Ciné-Kodak Indoor Guide:** Dial calculator for Ciné-Kodak Films, in-

cluding Kodachrome Type A under Photoflood illumination. 10c.

**Kodak Home Lighting Guide:** Dial exposure calculator for Kodak Super-XX Film under ordinary home illumination with still and movie cameras. 10c.

**Kodachrome Outdoor Guide, 35-mm. and Bantam:** Gives shutter speeds and lens openings for various daylight conditions; for K135 and K828 Kodachrome Film. Dial type. 10c.

**Kodachrome Indoor Guide, 35-mm. and Bantam:** A dial calculator for use with Kodachrome Type A and Photoflood and Photoflash lamps. Gives information on lighting and exposure. 10c.

## ALSO AVAILABLE . . .

**Wratten Filter Kodaguide:** A guide giving the purpose, factors, and

monochromatic color rendering of the commonly used filters in both daylight and tungsten light. 10c.

**Kodak Film Guide:** Film speeds, meter settings, code notches, spectrograms, color rendering, and filter factors for roll, pack, 35-mm., and Bantam films, and for sheet films. 10c.

**Eastman Paper Kodaguide:** A guide giving the relative speeds of papers, selection of contrast, image tone, safelight, developing, and toning data. 10c.

**Contrast Viewing Kodaguide:** Helps select a Wratten Filter to produce the desired color contrast. Contains four gelatin viewing filters, filter factors, information on Kodak Films for each filter. 25c.

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